

Hal Leonard Guitar

RECORDED
VERSIONS
With Notes & Tab

AUTHENTIC RECORD
TRANSCRIPTIONS

Transcribed by Wolf Marshall

IRON MAIDEN

Powerslave • Somewhere In Time





IRON MAIDEN

AUTHENTIC RECORD TRANSCRIPTIONS
by
Wolf Marshall

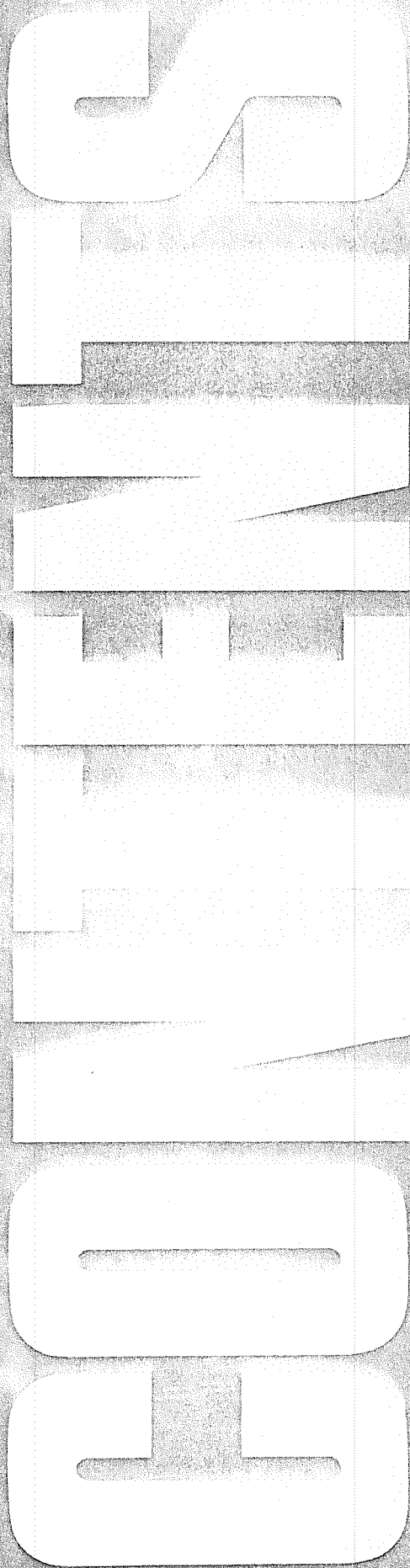
Edited by: John Cerullo
Photographs: Ross Halfin (*unless otherwise noted*)

Cover photo: "Stranger in a Strange Land"

ISBN 0-88188-777-3

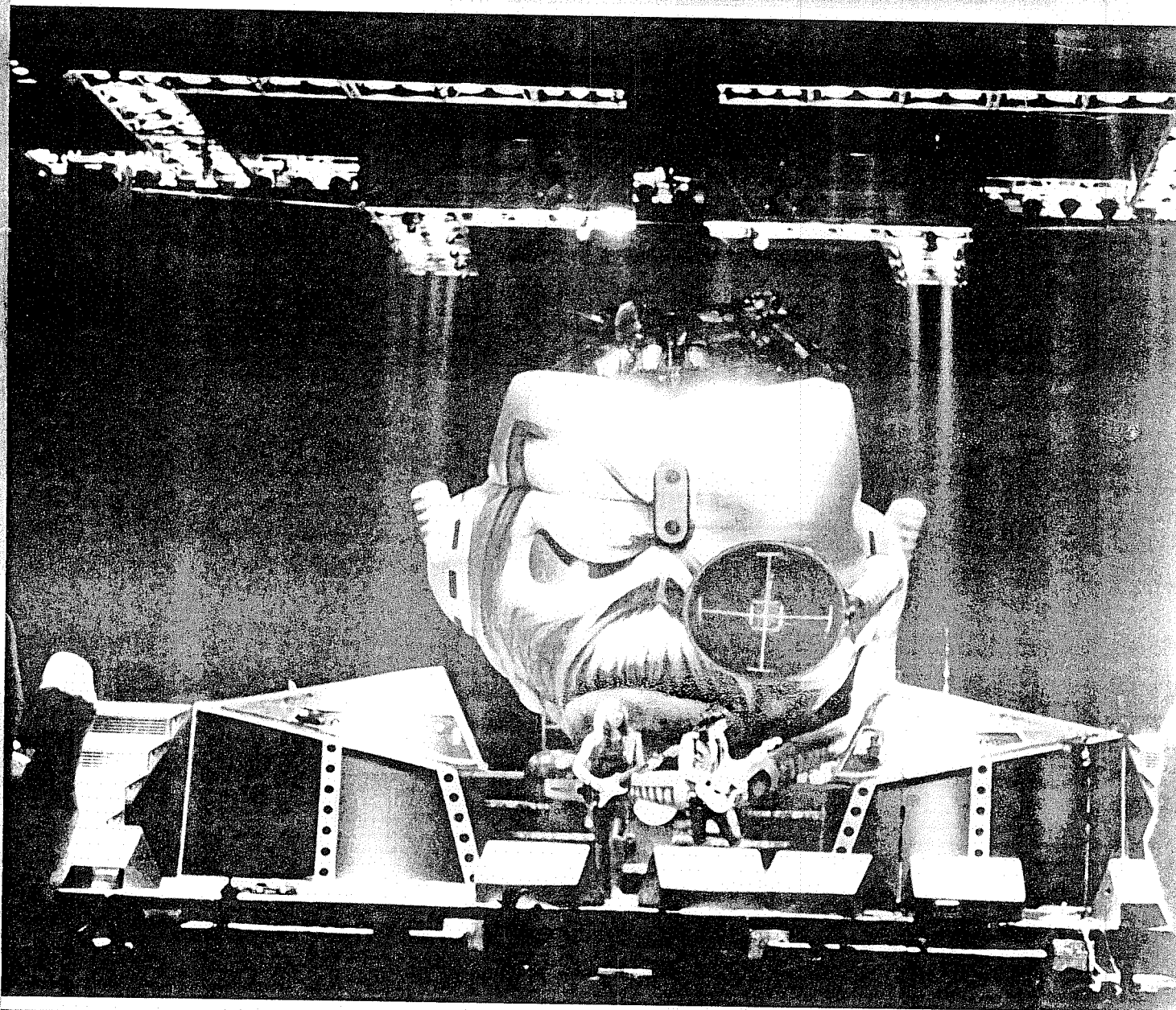
HL Hal Leonard Publishing Corporation
7777 West Bluemound Road P.O. Box 13819 Milwaukee, WI 53213

For all works contained herein:
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.



<i>Notation Guide</i>	4
<i>Aces High</i>	6
<i>Alexander the Great</i>	172
<i>Back in the Village</i>	50
<i>Caught Somewhere in Time</i>	98
<i>Deja-Vu</i>	162
<i>The Duellists</i>	40
<i>Flash of the Blade</i>	32
<i>Heaven Can Wait</i>	140
<i>The Loneliness of the Long Distance Runner</i> ..	127
<i>Losfer Words (Big 'Orra)</i>	26
<i>Powerslave</i>	60
<i>Rime of the Ancient Mariner</i>	70
<i>Sea of Madness</i>	116
<i>Stranger in a Strange Land</i>	154
<i>2 Minutes to Midnight</i>	14
<i>Wasted Years</i>	109

6
7
5
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65
66
67
68
69
70
71
72
73
74
75
76
77
78
79
80
81
82
83
84
85
86
87
88
89
90
91
92
93
94
95
96
97
98
99
100



NOTATION GUIDE

Four measures of musical notation showing bends on a treble clef staff. The first measure shows a bend from the 12th fret to the 12.5th fret, labeled 'B 1/2'. The second measure shows a bend from the 12th fret to the 13th fret, labeled 'B 1/2'. The third measure shows a bend from the 12th fret to the 14th fret, labeled 'B Full'. The fourth measure shows a bend from the 12th fret to the 15th fret, labeled 'B 1 1/2'. The bass staff shows the 12th fret for all measures.

Bend
(half step)

Bend

Bend
(whole step)

Bend
(whole and half steps)

Four measures of musical notation showing advanced bends. The first measure shows a bend from the 12th fret to the 14th fret, labeled 'B 2'. The second measure shows a bend from the 13th fret to the 14th fret, labeled 'B Full', followed by a release. The third measure shows a bend from the 13th fret to the 14th fret, labeled 'B Full', followed by a hold bend. The fourth measure shows a prebend from the 15th fret to the 16th fret, labeled 'B Full'. The bass staff shows the 12th, 13th, 13th, and 15th frets respectively.

Bend
(two whole steps)

Bend and Release

Hold Bend

Prebend
(Ghost Bend)

Four measures of musical notation showing vibrato and rake strings. The first measure shows vibrato on the 15th fret. The second measure shows wide vibrato on the 15th fret. The third measure shows vibrato with a vibrato bar on the 15th fret. The fourth measure shows rake strings on the 12th fret. The bass staff shows the 15th, 15th, 15th, and 12th frets respectively.

Vibrato

Wide Vibrato

Vibrato with Vibrato Bar

Rake Strings

Five measures of musical notation showing legato slide, shift slide, pull-off, hammer-on, and vibrato bar dive and return. The first measure shows a legato slide from the 17th fret to the 15th fret, labeled 'S'. The second measure shows a shift slide from the 17th fret to the 15th fret, labeled 'S'. The third measure shows a pull-off from the 17th fret to the 15th fret, labeled 'P'. The fourth measure shows a hammer-on from the 17th fret to the 18th fret, labeled 'H'. The fifth measure shows a vibrato bar dive and return from the 17th fret to the 0th fret, labeled 'w/Bar'. The bass staff shows the 17th, 17th, 17th, 17th, and 0th frets respectively.

Legato Slide

Shift Slide

Pull-Off

Hammer-On

Vibrato Bar
Dive and Return

Musical notation for four techniques:

- Vibrato Bar Scooping:** Treble clef, w/Bar, notes 4, 5, 7, (9).
- Ghost Note:** Treble clef, notes 15, 15, 15, 7. Labels: B, R, B, A.H., 8va.
- Articulated Bend and Release:** Treble clef, notes 15, 15, 15, 7. Labels: B 1½, Full, 1½.
- Artificial Harmonic (with pick):** Treble clef, notes 17, 15, 12. Labels: 8va, P, 3.

Vibrato Bar Scooping

Ghost Note

Articulated Bend and Release

Artificial Harmonic (with pick) (Overtone of 5th generated)

Musical notation for four techniques:

- Pure Artificial Harmonic (octave):** Treble clef, notes 7, 12. Labels: A.H., Harm., (2) 12fr.
- Open Harmonic:** Treble clef, notes 0, 12. Labels: A.H., T.
- Tap Artificial Harmonic:** Treble clef, notes 17, 15, 12. Labels: 8va, P, 3.
- Tap-On Technique:** Treble clef, notes 17, 15, 12. Labels: T, P, P.

Pure Artificial Harmonic (octave)

Open Harmonic

Tap Artificial Harmonic

Tap-On Technique

Musical notation for four techniques:

- Bend and Tap-On Technique:** Treble clef, notes 4, 11. Labels: B, B ½, T.
- Percussive Tone (Muffled):** Treble clef, notes 2, 2, 0. Labels: P.M.
- Heavy Muting:** Treble clef, notes 2, 2, 0. Labels: P.M.
- Slight Bend (Microtone):** Treble clef, notes 7, 7. Labels: B (¼).

Bend and Tap-On Technique

Percussive Tone (Muffled) (Finger mute)

Heavy Muting (P.M.) (Palm Mute)

Slight Bend (Microtone)

Musical notation for four techniques:

- Staccato:** Treble clef, notes 9, 7, 9. Labels: ., ., .
- Choppy Phrasing:** Treble clef, notes 10, 9, 10. Labels: ^, ^, ^
- Pick Scrapes:** Treble clef, notes 10, 9, 10. Labels: P.S., P.S.
- Tremolo Picking:** Treble clef, notes 8, 8. Labels: Trem., Trem.

Staccato (shote notes)

Choppy Phrasing (extreme staccato)

Pick Scrapes

Tremolo Picking

Musical notation for three techniques:

- Unison Bend:** Treble clef, notes 9, 7. Labels: B, B Full.
- Muting (distinct pitches):** Treble clef, notes 9, 7, 5. Labels: Muted-.
- Trill:** Treble clef, notes (9 7) 9. Labels: trill, trill.

Unison Bend

Muting (distinct pitches)

Trill

ACES HIGH

Words and Music by
STEVE HARRIS

Heavy Rock \bullet = ca 160

A Intro

Bass: $(\text{F}^{\#}\text{m})$ D E

1st time

Guitar I

P. M. \rightarrow (1st time)

Guitar II

P. M. \rightarrow (1st time)

1.2.3. E

P. M. →

(no mute) rit. - - - - -

7 4 7 4 6

7 4 7 6 (6)

4. E

P. M. →

(no mute) rit. - - - - -

7 4 7 6

7 4 7 6 (2)

The image shows a musical score for the song "Faster" by The Police. It includes a guitar part (top) and a bass part (bottom). The tempo is marked "Faster" with a metronome setting of 252. The key signature is one flat (Bb) and the time signature is 4/4. The guitar part starts with a treble clef and a key signature of one flat. The bass part starts with a bass clef and a key signature of one flat. Both parts are marked "ff" (fortissimo) and "a tempo". The guitar part includes a "4 times" marking for a repeated figure. The bass part includes a "4 times" marking for a repeated figure. The score is for a 12-string guitar and a 6-string bass.

C Verse
(Bass Col Guitars I and II)

E5 F#5 G5 A5 G5 F#5 E5 G5 F#5

There goes the si ren at that warns of the
Move in to fire at the main stream of

Guitars I and II

TAB 9 11 16 14 16 11 9 16 11

D5 F#5 D5 E5 F#5 G5 A5 G5 F#5

air bomb raid ers Then Let comes off the a sound sharp of burst the and

TAB 5 11 7 9 11 16 14 16 11

E5 G5 F#5 D5 E5 F#5 G5

guns then send turn ing a flak way Out Roll for the ver

TAB 9 16 11 7 9 11 16

A5 G5 F#5 E5 G5 F#5 D5 F#5 D5

scram spin ble round we've and got come to in get be air hind borne them

TAB 14 16 11 9 16 11 7 11 7

E5 F#5 G5 A5 G5 F#5 E5 G5 F#5 D5

Got Move to get their up blind for sides the and com fir ing at tack gain.

TAB 9 11 16 14 16 11 9 16 11 7

D A5 B5 C5 D5 C5 B5 A5 C5 B5

Jump in the cock pit and start up the
Ban dits at eight o' clock move in be

G5 B5 G5 A5 B5 C5 D5 C5 B5

en hind gines re move all the wheel blocks there's
hind us us Ten M E one o nine's

A5 C5 B5 G5 A5 B5 C5

no out time to waste As Gath er ing and
of the sun cend ing

D5 C5 B5 A5 C5 B5 G5 B5 G5

speed turn as we head spit down the run way.
turn ing our spit fires to face them.

A5 B5 C5 D5 C5 B5 A5 C5 B5

Got Head ta get straight air for borne be fore press it's too
Head ing straight air for borne I fore press down my

TAB 7 9 10 12 10 9 7 10 9

TAB 5 9 5 7 9 10 12 10 9

TAB 7 10 9 5 7 9 10

TAB 12 10 9 7 10 9 5 9 5

TAB 7 9 10 12 10 9 7 10 9

E Pre Chorus

(Em) Bass Col Guitar I
N. C.

late. guns. Run-nin' Roll-in' (run - nin') (roll - in') scram-blin' turn - in' (scram-blin') (turn - in') fly - in' div - in' (fly - in') (div - in')

echo

Roll - in' (roll - in') turn - in' (turn - in')
Roll - in' (roll - in') turn - in' (turn - in')

div - in' (div - in') go - ing in a - gain. (vocal tacet)

1. 2.

Guitar I

Guitar II

F Chorus

Bass: E5 D C5 D5 E5 (simile)

Run live to fly

Guitars I and II

C5 D5 E5 C5 D5

fly to live do or

The first system of music includes a vocal melody line with lyrics "fly to live do or", a guitar part with harmonies, and a bass line. The guitar part features a melodic line with a bend on the E5 chord. The bass line has a simple pattern with a bend on the E5 chord.

E5 C5 D5

die won't you

The second system of music includes a vocal melody line with lyrics "die won't you", a guitar part with harmonies, and a bass line. The guitar part features a melodic line with a bend on the E5 chord. The bass line has a simple pattern with a bend on the E5 chord.

G (Bass: simile pattern continued)

G5 Eb5 F5

Run live to

The third system of music includes a vocal melody line with lyrics "Run live to", a guitar part with harmonies, and a bass line. The guitar part features a melodic line with a bend on the G5 chord. The bass line has a simple pattern with a bend on the G5 chord.

G5 Eb5 F5 G5

fly fly to live

Guitar I

The fourth system of music includes a vocal melody line with lyrics "fly fly to live", a guitar part with harmonies, and a bass line. The guitar part features a melodic line with a bend on the G5 chord. The bass line has a simple pattern with a bend on the G5 chord.

Guitar II

Harm. 3

4 3 w/Bar . . . slow dive w/Bar

The fifth system of music includes a guitar part with harmonies and a bass line. The guitar part features a melodic line with a bend on the G5 chord. The bass line has a simple pattern with a bend on the G5 chord.

$E\flat 5$ $F5$ $G5$ $E\flat 5$ $F5$

Ac - es High.

Guitars I and II

To Coda

H Interlude
 (Am) (Bass plays figure)

Guitars I and II

$D5$ Am $A5$

(Am) $D5$ (Am) 1. $A5$

1 Guitar Solo 1
 $A5$

2. $A5$ Bass: Rhythm Guitar: G
 (solo Guitar noise) rake Full hold bend 3 3 3 3

(solo Guitar part noise)

$F5$ (Bass simile) $G5$ $A5$ Full Full Slow Release

$C5$ $D5$ $A5$

F5 G5

A5 C5 D5

J Guitar Solo, #2

B5 G5 A5

B5 A.H. (15ma) A.H. (15ma) D5 E5 B5

G5 A5 B5 A.H. choppy phrasing

K Interlude (Guitars I and II) (Bass Col Guitars)

A5 (Am) D5 1., 2. (Am) D.S. to [C] al Coda A5 (2nd time)

CODA

L

Am

F

G

3 times

Guitar I

Staff 1: Guitar I (Treble Clef) and Tablature (TAB). The staff contains musical notation with chords Am, F, and G, and a 3-measure repeat. The tablature shows fret numbers 5, 4, 5, 4, 5, 4, 5, 5, 5, 5, 4, 5, 4, 5, 4, 4, 7, 7, 7, 5, 7, 5, 4.

Guitar II

Staff 2: Guitar II (Treble Clef) and Tablature (TAB). The staff contains musical notation with chords Am, F, and G, and a 3-measure repeat. The tablature shows fret numbers 7, 5, 7, 5, 7, 6, 5, 5, 7, 7, 5, 7, 5, 5, 4, 4, 4, 5, 4, 7, 5.

Am

Slower $\text{♩} = \text{ca } 108$

G

A

Staff 3: Guitar I (Treble Clef) and Tablature (TAB). The staff contains musical notation with chords Am, F, and G, and a 3-measure repeat. The tablature shows fret numbers 5, 4, 5, 4, 5, 4, 5, 5, 5, 5, 4, 5, 4, 5, 4, 4, 7, 7, 7, 9, 7, 9, 7, 5, 4. A ritardando (rit.) marking is present.

Staff 4: Guitar II (Treble Clef) and Tablature (TAB). The staff contains musical notation with chords Am, F, and G, and a 3-measure repeat. The tablature shows fret numbers 7, 5, 7, 5, 7, 5, 5, 7, 5, 7, 5, 5, 5, 9, 9, 9, 10, 9, 10, 9, 7, 5. A ritardando (rit.) marking is present.

$\text{♩} = \text{ca } 90$
Am

A5

Staff 5: Bass (Bass Clef) and Tablature (TAB). The staff contains musical notation with chords Am, F, and G, and a 3-measure repeat. The tablature shows fret numbers 6, 8, 6, 5, 7, 5, 6, 5, 3, 5. Markings include **(Bass Fill 1)*, **(Bass Fill)*, and A5.

Add Overdubbed Guitars (III and IV)

Staff 6: Overdubbed Guitars (Treble Clef) and Tablature (TAB). The staff contains musical notation with chords Am, F, and G, and a 3-measure repeat. The tablature shows fret numbers 7, 9, 7, 5, 4, 5, 7, 5, 4, 2.

*Bass Fill #1

* #2

Trem.

Staff 7: Bass (Bass Clef) and Tablature (TAB). The staff contains musical notation with chords Am, F, and G, and a 3-measure repeat. The tablature shows fret numbers 7, 5, 7, 7, 5, 7, 7, 5, 7, 5, 7, 6, 5, 8, 5, 5. Markings include **Bass Fill #1*, ** #2*, and Trem.

2 MINUTES TO MIDNIGHT

Words and Music by
ADRIAN SMITH and BRUCE DICKINSON

Heavy Rock ♩ = ca 188

A Intro
(Am) Main Riff

Guitar I

(D/A)

(Am)

(Am) A5 (*Guitar II: Fill #1) (Am) (D/A)

(Am) A5 (Guitar II: A5) (Am)

Fill #1

Bass:

Guitar II:

(D/A) (Am) A5 (Am)

(Guitar II: Fill #1)

(D/A) (Am) A5 (Am) (Drums and Bass in: steady 8ths)

(*Guitar II: Fill #2)

Guitars I and II

(continue Drums and Bass)

(D/A) (Am) A5

(Am) (D/A) (Am) A5

Fill #2

Guitar II

1/2



Verse

C

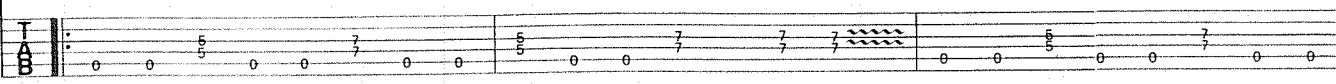
(Am)

Bass:



1. Kill for gain or shoot to maim but we don't need a
2. The Blind men shout let the crea - tures out we'll show the un - be -
3. The Bod - y bags and and lit - tle rags of chil - dren torn in

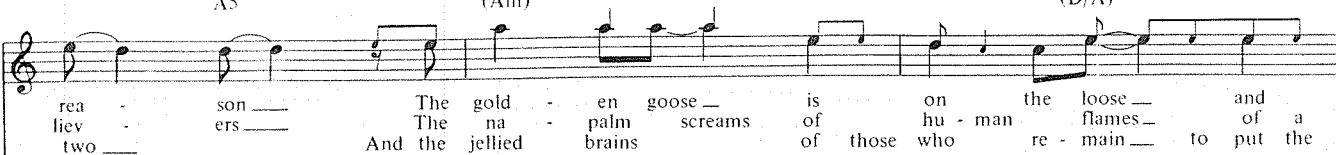
Guitars I and II



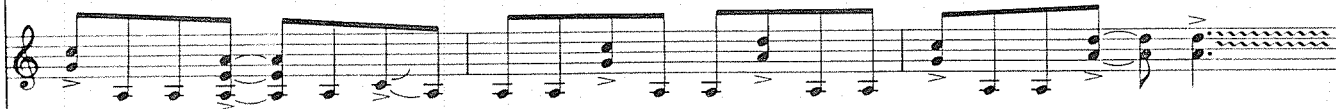
A5

(Am)

(D/A)



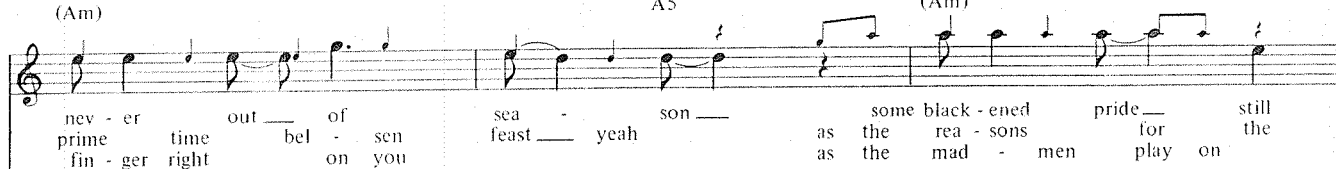
rea - son The gold - en goose is on the loose and
liev - ers The na - palm screams of hu - man flames of a
two And the jellied brains of those who re - main to put the



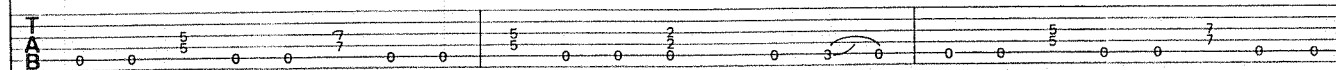
(Am)

A5

(Am)



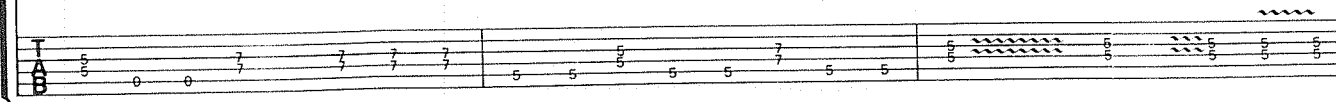
nev - er out of sen sea - son as some black - ened pride still
prime time bel - sen on you feast - yeah as the rea - sons for play on
fin - ger right on you as the mad - men play on



(D5)



burns in side this shell of blood - y trea - son We
car - nage cut their meat and lick to the gra - vy song To the
words and make us all dance to their song



(Am) (D5)

Here's my gun for a bar - rel of fun — for the love of liv - ing death —
 the tune of starv - ing mil - lions ma - chine — to and make a feed - it ter with our ba -
 gun.

Chorus

D A5 pedal - - - - - F/A

bies. } The kill - er's breed — or the

Guitar I

Guitar II

mf muted - - - - -

P. M. ———

A pedal - - - - -

G/A C5/A F5 Bb5/F

de - mon seed the glam - our the for -

P. M. ———

Chords: C5, G/B, G5

tune — the pain — Go to

Chords: A5, F/A, G/A, C5/A

war a - gain — blood is free - dom's stain don't you

(Guitar II repeat previous 8 measures)

Chords: F5, Bb5, Esus4, E, (Am)

pray for my soul — an - y - more — Two —

(Guitars I and II)

Chords: E, C5, G5, D5

Min - utes To Mid - night — the hands —

(Dm/F) F5 G5 (Am)

that threat - en doom Two

(*Guitar II: Fill #3) (*Guitar II: Fill #4)

C5 G5 D5

Min - utes To Mid - night to kill

Guitars I and II

(Dm/F) F5 G5 (Am)

the un - born in the womb.

(Guitar II: Fill #3) (Guitar II: Fill #4)

To Coda

Fill #3

Dm/F

Guitar II

Sustain Tones

Fill #4

(Am)

P. M.

P. M.

The musical score for Guitars I and II consists of two staves. The top staff is a treble clef with a melody line. The bottom staff is a bass clef with a bass line. The melody line starts with a chord of F major, followed by a series of eighth notes. The bass line starts with a chord of F major, followed by a series of eighth notes. The melody line has a bridge section with a chord of (D/A), followed by a series of eighth notes. The bass line has a bridge section with a chord of (D/A), followed by a series of eighth notes. The melody line has a chorus section with a chord of (Am), followed by a series of eighth notes. The bass line has a chorus section with a chord of (Am), followed by a series of eighth notes. The melody line has a final section with a chord of A5, followed by a series of eighth notes. The bass line has a final section with a chord of A5, followed by a series of eighth notes. The score is labeled "Guitars I and II" at the bottom left.

Guitar Solo #1

Guitar I

2. (vocal)

P.S.

Full dive w/Bar

3

4½

dive & slow return w/Bar

wide vib. w/Bar

Guitar II

10 6 8 9 8 8 8 6 6 6 5 4 4 4 7

7 0 0 0 5 5 5 4 4 4 2 2 2 5

Fill #5

A5

Guitar II

F5 E5 D5 Harm. A5 (simile) F/A G5/A
 8va -
 vib. w/Bar Full Full
 0 12 (12) 12 15 13 15 (15) 12 15 15 12 13
 2½ 3½ 2
 slow dive w/Bar
 8va -
 ½ Full
 16 14 15 (15) 13 15 12 13 14

Sra -

Guitar II: Rhythm Guitar

loco

3

TAB

16 17 16 14 14 16 (16) 4 5 7 4 5 7 10 9 8

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the remaining measures of the melody and the corresponding bass line. The melody is written in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It features a variety of note values including eighth, quarter, and half notes, as well as rests. The bass line is written in bass clef and primarily consists of quarter and eighth notes. The piece concludes with a double bar line.

Guitar Solo #2

E pedal -

[H]

E5

G/E

C/E

A/E

Full

Rhythm Guitar:

E5

G/B

C5

A/C#

(w/Bass)

E5

G/E

C/E

A5/E

(Simile)

w/Bar

Full

E5

G/B

C5

A5

(Simile)
continue rhythm

(w/Bass)

E5

G/E

C/E

A/E

Full

P. M.

P. M.

P. M.

P. M.

P. M.

E5

G/E

Full

Full

Full

Interlude

C5/E (E pedal)

8va - 3 A.H. A.H. A.H. 3 3 3

Full 15 15 14 12 15 13 12 14 12 11 14 12

loco (Solo)

(10) (10)

D5/E E5 D5/E E5

P.S. w/Bar

G5 D5 E5 1. 2. E D E C5/E (E pedal)

w/Bar slow dive

12 12 15

D5/E (simile) - E5

Full w/Bar

14 12 14 (14) 7 9 7 7

(7) (7) 12

Harmony Guitar Overdub I

Harmony Guitar Out

12 10 12 10 12 11 12 (12)

Harmony Guitar Overdub II

Harmony Guitar Out

8 7 8 7 9 7 9 (9)

The second system of musical notation continues the piece. The treble clef staff features a melodic line starting with a C5/E chord, followed by a wavy line indicating a continuation. The bass clef staff shows a wavy line labeled 'w/Bar' and a 'rake' technique. The tablature below the bass staff includes fret numbers 15, (15), 14, 12, 14, (14), 12, and 13, with arrows indicating the sequence of notes.

(D/A) (Am) A5 (Guitar II: Fill #5) (Am)

Simile

Musical score for the section "D. S. to Coda". The score is written for a single melodic line (treble clef) and a bass line (bass clef). The key signature is one flat (B-flat). The tempo/mood is marked "Allegretto". The score includes a repeat sign at the beginning, followed by a first ending bracket. The second ending bracket leads to a "Coda" section. The score is marked with "D. S. to Coda" and "Coda". The bass line includes a "Coda" section. The score is marked with "Coda" and "Coda".

The musical score for "Midnight" by The Beatles is presented in three staves. The top staff is the vocal line, featuring a melody with lyrics "Mid - night" and "mid - night". The middle staff is the guitar line, showing chords and melodic lines. The bottom staff is the bass line, showing chords and melodic lines. The score includes a "CODA" section at the beginning, marked with a double bar line and a "C" symbol. The tempo is marked "Andante". The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The score is for a guitar and bass duo, with a vocal part. The guitar part includes a "CODA" section at the beginning, marked with a double bar line and a "C" symbol. The tempo is marked "Andante". The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The score is for a guitar and bass duo, with a vocal part.

Chord progression: C5, D5

Vocal line: mid - night is

Instrumental accompaniment (piano):

First ending: 1. C5 A5 | 2. C5 A5

Vocal line: all night. — mid - night. —

Instrumental accompaniment (piano):

Guitar II: A pedal

Chord progression: G5, A5, F5, G5

Vocal line: (vocal tacet)

Instrumental accompaniment (piano):

Chord progression: C5, D5, C5, A5

Vocal line: Mid - night

Instrumental accompaniment (piano):

Second ending: 2. C5 D5 | C5 A5

Vocal line: Mid - night all night!

Instrumental accompaniment (piano):

LOSER WORDS

(Big 'Orra)

Music by STEVE HARRIS

Hard Rock ♩ = ca 146

$\frac{3}{4}$ (on D. S. time: no repeat)

A Main Riff
Am

Guitar I

12/8

Count: open Hi-Hat

Guitar II

12/8

Count: open Hi-Hat

Guitar II

12/8

Count: open Hi-Hat

Guitar II

12/8

Count: open Hi-Hat

Guitar II

12/8

Count: open Hi-Hat

Guitar II

12/8

Count: open Hi-Hat

Guitar II

12/8

Count: open Hi-Hat

Guitar II

12/8

Count: open Hi-Hat

Guitar II

12/8

Count: open Hi-Hat

Guitar II

12/8

Count: open Hi-Hat

Guitar II

12/8

Count: open Hi-Hat

Guitar II

12/8

Count: open Hi-Hat

Guitar II

12/8

Count: open Hi-Hat

Guitar II

12/8

Count: open Hi-Hat

Guitar II

12/8

Count: open Hi-Hat

Guitar II

12/8

Count: open Hi-Hat

Guitar II

12/8

Count: open Hi-Hat

Guitar II

12/8

Count: open Hi-Hat

Guitar II

12/8

Count: open Hi-Hat

Guitar II

12/8

Count: open Hi-Hat

Guitar II

12/8

$\frac{3}{4}$ P. M.

Bass: A Pedal (Col Guitar II)

$\frac{3}{4}$ simile

$\frac{3}{4}$ Light P. M.

C5

Am

$\frac{3}{4}$ P. M.

$\frac{3}{4}$ P. M.

(Col Guitar II)

$\frac{3}{4}$ Light P. M.

C5

$\frac{3}{4}$ P. M.

Guitars I and II

Em G5 Em (Am) Em G5 Em A5

P.M.

Em G5 Em (Am) Em G5 Em A5

P.M.

[B] Theme #1 ♩. = ca 144

Guitar C D

(Col Guitar Guitar I)

Guitar II

E♭ B♭ C

(on D. S., play fill:)

Fill:

D5

C5

Guitar II: (Rhythm Guitar)

The musical score for 'The Wind' by The Beatles is presented in a two-staff format. The top staff is for the guitar, and the bottom staff is for the bass. The guitar part is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a melodic line with eighth and sixteenth notes, often beamed together, and includes dynamic markings like *mf* and *f*. The bass part is written in bass clef and uses a simplified notation system with numbers 0, 4, 5, and 7 to represent fret positions. Fingering numbers (1, 2, 3, 4) are placed above the notes. The score is divided into three measures by vertical bar lines. The first measure contains four measures of music, the second contains three, and the third contains four. The overall style is that of a professional music manuscript.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in eighth and sixteenth notes, with a repeat sign at the beginning. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The bass line is written in eighth and sixteenth notes, with a repeat sign at the beginning. The title "The Rose Tree" is written in a decorative font at the top right of the page.

Guitar Solo

(D)

[F] Background Guitar and Bass play figure **[D]** (Theme #2) ----->

(D)

(C)

The musical score for 'The Theme' (Theme #2) is presented in two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The bass line consists of eighth and quarter notes, with some measures containing beamed eighth notes. The score is divided into two systems by a double bar line. The first system contains 8 measures, and the second system contains 8 measures. The score is labeled 'TAB' on the left side.

A.H.

(F5)

(G5)

(Sounds De)

[illegible]

(D)

(C)

(A5)

8va

4

wide vib.

Full

Full

Full

13 12 10 12 10 9 18 (10) 15 17 15 17 15 18 15 14 15 17 15 18 15 15

(F5)

(G5)

4

wide vib.

Full

Full

15 17 15 18 15 15 18 15 13 12 15 13 12 15 (11) 12 15 13 15 15 13 15 14 12 15 14

loco

F Theme #3
Em (*Guitar II and Bass play figure)

Guitar I

Guitar II *

P. M.

12 0 0 7 0 0 8 0 0 5 0 0 7 0 0 3 0 0 5 0 0 2 0 0 12 0 0 7 0 0 8 0 0 5 0 0 7 0 0 3 0 0 5 0 0 2 0 0

7 7 7 5 5 5 4 5 5 7 5 4 7 7 7 5 5 5 4 5 5 4 5 7 7 7 5 5 5 4 5 5 7 5 4 7 7 7 5 5 5 4 5 5 4 5 7

C

D

Em

12 0 0 7 0 0 8 0 0 5 0 0 7 0 0 3 0 0 5 0 0 2 0 0 12 0 0 7 0 0 8 0 0 5 0 0 7 0 0 3 0 0 5 0 0 2 0 0

7 7 7 5 5 5 4 5 5 7 5 4 7 7 7 5 5 5 4 5 5 4 5 7 7 7 5 5 5 4 5 5 7 5 4 7 7 7 5 5 5 4 5 5 4 5 7

G Theme #4
E05

Guitar I

(Quasi - Harm.)

(pinch) A.H.

11 10 10 10 11 10 10 10 13 11

Bass: Col Guitar II

Guitar II (Rhythm Guitar)

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first 16 measures of the piece, and the second system contains the final 8 measures. The melody is written on a single staff in treble clef, with a key signature of one flat (B-flat) and a common time signature (C). The melody is characterized by a series of eighth and sixteenth notes, often beamed together in groups. The accompaniment is written on a single staff in bass clef, featuring a steady eighth-note pattern. The piece concludes with a final cadence in the second system.

1. *D. S. al Coda*
to **A**

2. *Full*

10 11 10 10 6-13 11 10 11 10 10 (x) 10 11 10 11

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two lines of music, and the second system contains the next two lines. The music is written for a single melodic line in G major, 2/4 time. The melody is characterized by a series of eighth-note patterns, often beamed in pairs. The first line of music ends with a repeat sign, and the second line of music also ends with a repeat sign. The score is written on a single staff with a treble clef and a key signature of one sharp (F#).

⊕ CODA
N. C.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with accents and a final breath mark. The bottom staff is a bass clef with a key signature of one flat, showing the bass line with fingerings (1-5) and a final breath mark.

Bass: 

C

Bass: 



















FLASH OF THE BLADE

Words and Music by
BRUCE DICKINSON

Fast Heavy Rock ♩ = ca 108 (Alla Breve)

A

Intro

(D) Main Riff

(L. II. only) → simile

Guitar I

First system of musical notation for Guitar I, measures 1-4. Includes treble and bass staves with notes and tablature. Chords (E♭) and (C) are indicated above the staff.

Second system of musical notation for Guitar I, measures 5-8. Includes treble and bass staves with notes and tablature. Chords (D), (B♭), and (C) are indicated above the staff. The instruction "On repeat, add drums" is written above the staff.

Third system of musical notation for Guitar II (and Bass), measures 1-4. Includes treble and bass staves with notes and tablature. Chords D5, E♭5, and C5 are indicated above the staff.

Fourth system of musical notation for Guitar II (and Bass), measures 5-8. Includes treble and bass staves with notes and tablature. Chords D5, B♭5, and C5 are indicated above the staff.

B

Verse

A5 (Guitars I and II play Rhythm Figure)

Vocal and guitar accompaniment for the verse, measures 1-8. Includes vocal melody with lyrics, guitar accompaniment, and a piano (P.M.) section. Chords C5 and A5 are indicated above the staff.

1. As a young boy of chas - ing drag - ons with your
2. The smell of res - ined leath - er the

C5 B5 Bb5

wood - en sword - i - ron so - might y as you you're St. George or you're Da -
steel y sword i - ron mask _ as you you're cut and thrust and par -

P. M. →

TAB 5 5 5 5 5 5 5 5 4 4 4 4 4 4 4 4 3 3 3 3 3 3 3 3

Bb5 E5 A5

(Guitar II: ♪) (figure w/Guitar I)

vid ried and at you the al - ways - kill - the beast Times -
ried at the fence - ing mas - ter's call He

P. M. →

TAB 7 7 7 7 7 7 7 7 1 0 3 0 3 2 9 6 (2 6) 6 6 6 6 6 6 6

A5 C5

change ver - y quick - ly and you to had fear to grow - up
taught you all he ev - er knew and you to had fear no mor - tal

P. M. →

TAB (2 6) 6 6 6 6 6 6 6 6 6 6 6 6 6 6 5 5 5 5 5 5 5 5

B5 Bb5 Bb5 (Guitar II)

ear - ly and a house in smok - ing ruins - and the
man and a house now you'll wreak your ven - geance in the

P. M. →

TAB 4 4 4 4 4 4 4 4 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

E5 A5 C Chorus D5 C#5 D5

bod - ies screams of at e - vil your feet. } You'll die as - you lived in - a
screams of e - vil men. }

Guitars I and II

TAB 1 0 3 0 3 0 3 6 (2 6) 7 6 7 6 7 6

E5 D#5 E5 C5 B5 C5

Flash Of The Blade in a cor - ner - for - got - ten by no -

G5 D/F# E5 D5 C#5 D5 E5

one. You lived for the touch for the feel of the

D#5 E5 C5 B5 C5 G5 D/F# E5

steel one man and his hon - our.

To Coda

(Guitar II)

D 1.

(D) (L. H. only) → simile (E7) (C)

(D) (B7) (C)

(D) (Eb) (C)

TAB 7 0 7 0 7 0 7 0 8 0 8 0 8 0 8 0 10 0 10 0 10 0 10 0

(D) (Bb) (C) 2nd verse: "The"

TAB 7 0 7 0 7 0 7 0 7 0 7 0 8 0 8 0 8 0 8 0 5 0 5 0 5 0 5 0

[F] Interlude

2. Am E7/B

Guitar I

TAB 7 5 5 5 5 7 5 4 (4)

Guitars II and III - Duet Figure #1

Sra -

TAB 5/8 0 5/8 7/10 8/12 7/10 5/8 0 5/8 0 5/8 7/10 8/12 7/10 5/8 0 7/10 0 7/10 8/12 10/13 8/12 7/10 0 10/13 8/12 7/10 8/12 8/12 7/10 5/8 0

(II/III)

Am E7/B

TAB 7 5 5 5 5 7 5 6 (6)

Sra -

TAB 5/8 0 5/8 7/10 8/12 7/10 5/8 0 5/8 0 5/8 7/10 8/12 7/10 5/8 0 7/10 0 7/10 8/12 10/13 8/12 7/10 0 10/13 8/12 7/10 8/12 8/12 7/10 5/8 0

Am E7/B 3 3 3 3 3 3 3

T 10 14 13 12 12 12 15 13 13 10 9

B x 14 14 13 14 13 12 15 13 13 10 9

Guitars II and III: Continue Duet Figure #1 (Repeat previous 8 bars)

Am E7/B 3 3 3 3 3 3 3 (Add Guitar IV)

T 10 14 13 12 12 12 15 13 13 10 9

B x 14 14 13 14 13 12 15 13 13 10 9

(IV/I)

[F] D5 (Guitars II and III play Rhythm Guitar) E5

Guitar I

T 2 4 6 8 7 7 10 10 8 7 6 4 6

B 2 4 6 8 7 7 10 10 8 7 6 4 6

Guitar IV

T 3 5 4 5 7 9 7 9 7 7 5 7 5 7 6 7

B 3 5 4 5 7 9 7 9 7 7 5 7 5 7 6 7

(Rhythm simile) C5

T 6 10 9 9 15 15 14 12 6 8 7 7 8 7 7

B 6 10 9 9 15 15 14 12 6 8 7 7 8 7 7

1. D5

w/Bar Full w/Bar

2. D5

Full Full w/Bar

G Interlude Recap (Guitars II and III play Duet Figure #1)

Bass and Drums: Am E7/B Am

Guitar I

Guitar IV

E7/B Am

TAB: 10 10 10 10 8 10 | 9 10 9 | 10 14 13 14 12

TAB: 5 5 5 5 7 5 | 6 (6) 7 6 | 5 10 9 | 10 10 9

E7/B Am

TAB: 12 12 12 12 15 13 | 13 10 9 | 10 14 14

TAB: 10 10 10 10 8 10 | 9 7 5 | 5 10 9

E7/B D. S. to C al Coda

TAB: 13 14 12 | 12 10 8 | 10 9 7 10 9 7

TAB: 10 10 9 | 8 7 5 8 6 5 | 7 5 4 7 5 9

⊕ CODA

[H] Out Chorus

E5 D5 C#5 D5 E5 D#5 E5

our You'll die as you lived in a flash of the blade in a

(Guitar II)

C5 B5 C5 G5 D/F# E5 D5 C#5 D5

cor - ner for - got - ten by no - one you lived for the touch for the

E5 D#5 E5 C5 B5 C5 G5 D/F# E5

feel of the steel one man and his hon - our.

[I] Main Riff Out

(D) L. H. only (E♭) (C)

(D) (B♭) (C) D5 (Guitar II)

THE DUELLISTS

Words and Music by
STEVE HARRIS

Hard Rock (shuffle feel) (♩ = ♩) (♩. = ca 152)

A Guitars I and II
E5

12

(Drums) *f* P. M.

C5

E5 (Guitar II) P. M.

C5 D5 P. M.

(Bass plays third of chord)

E5/G C5/E D5/F# P. M.

E5/G C5/E D5/F# P. M.

Guitars I and II

D5

E5

P. M. _____

C5

D5

G⁵

D/F#

done
down
down

He'll tear you a - part as soon as you
See - ing the stain then feel - ing the
The an - gel of death hears your last

E5

D5

Guitar II: \diamond C5

D5

start you know you don't have a chance. _____
 pain feel - ing the sweat on your brow. _____
 breath mean-while the reap - er looks on. _____

Guitar I Rhythm

Oh ——— oh Fight for the hon ——— our ———

Guitar II

B5 G5 A5 (simile) (continue rhythm pattern)

fight for the splen ——— dour ——— fight for the

pleas ——— ure. ——— Oh ——— oh Fight for the

hon ——— our ——— fight for the splen ——— dour ———

A5 B5 To Coda ⊕ G5

fight for your life. ———

ES P.M. ES

(Col Guitar II)

2 3 5 3 2 0 (10)

Guitar I Rhythm

Oh ——— oh Fight for the hon ——— our ———

Guitar II

B5 G5 A5 (simile) (continue rhythm pattern)

fight for the splen ——— dour ——— fight for the

pleas ——— ure. ——— Oh ——— oh Fight for the

hon ——— our ——— fight for the splen ——— dour ———

A5 B5 To Coda ⊕ G5

fight for your life. ———

ES P.M. ES

(Col Guitar II)

2 3 5 3 2 0 (10)

[D] Interlude #1 (Figure [D])

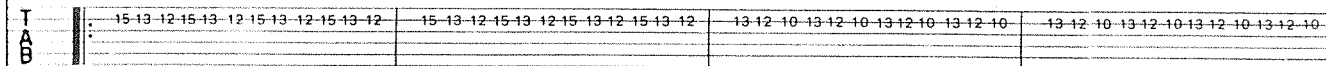
E5

D5

Guitar I



P. M.

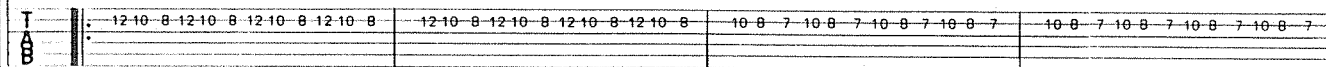


mf

Guitar II



P. M.



mf

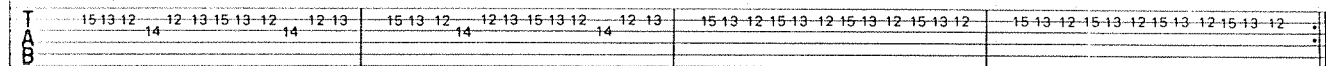
B5

C5

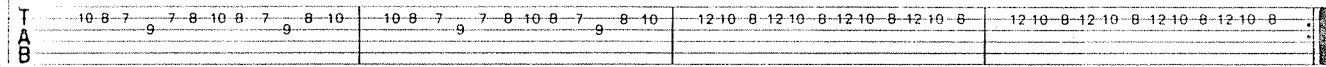
E5



P. M.



P. M.



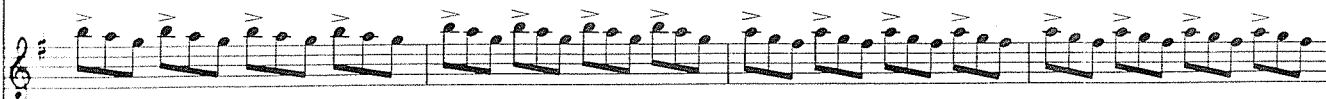
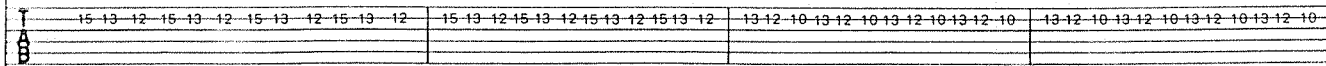
E5

D5

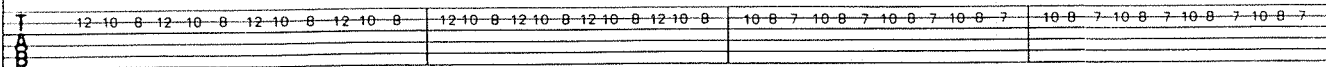
(Ensemble rhythm: Bass/Drums)



Mute off



Mute off



2.

Em

f Full

Full

Full

4 4

Rhythm Guitar

f P. M. — simile

Rhythm Guitar: D/F# (continue simile -----) G

Full

3 rake Full rake 1/2

Slow Release

Am Bm D Em

Full

Full

Full

Full

Full

Slow Release

Em

Full

Full

Full

Full

Full

D/F# loco G

Am Bm D Em

Full

w/Bar

hold bend

G Interlude #3

Bm

A5

A/C#

Bm

G

A

Guitar I

First system of music for Guitar I, featuring a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. The staff contains a melodic line with a wavy line above it, indicating a tremolo or vibrato effect. The line starts with a half note, followed by a quarter note, and then a half note. The key signature changes to one sharp (F#) for the remainder of the system. The staff ends with a double bar line and repeat dots. Below the staff is a tablature line with fret numbers: 10-12, (12), 10, 12, 12, (12), 10, 14(12), 10.

Guitar II

First system of music for Guitar II, featuring a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. The staff contains a melodic line with a wavy line above it, indicating a tremolo or vibrato effect. The line starts with a half note, followed by a quarter note, and then a half note. The key signature changes to one sharp (F#) for the remainder of the system. The staff ends with a double bar line and repeat dots. Below the staff is a tablature line with fret numbers: 5-7, (7), 5, 7, 7, (7), 6, 7, 5.

Bm

A

A/C#

Bm

G

A

Second system of music for Guitar I, featuring a treble clef staff with a key signature of one sharp (F#) and a common time signature. The staff contains a melodic line with a wavy line above it, indicating a tremolo or vibrato effect. The line starts with a half note, followed by a quarter note, and then a half note. The staff ends with a double bar line and repeat dots. Below the staff is a tablature line with fret numbers: 10-12, (12), 10, 12, 12, 10, 10, 9, 12, 10, 8.

Second system of music for Guitar II, featuring a treble clef staff with a key signature of one sharp (F#) and a common time signature. The staff contains a melodic line with a wavy line above it, indicating a tremolo or vibrato effect. The line starts with a half note, followed by a quarter note, and then a half note. The staff ends with a double bar line and repeat dots. Below the staff is a tablature line with fret numbers: 5-7, (7), 5, 7, 7, 10, 10, 8, 7, 5, 7.

Bm

A

A/C#

Bm

G

A

Third system of music for Guitar I, featuring a treble clef staff with a key signature of one sharp (F#) and a common time signature. The staff contains a melodic line with a wavy line above it, indicating a tremolo or vibrato effect. The line starts with a half note, followed by a quarter note, and then a half note. The staff ends with a double bar line and repeat dots. Below the staff is a tablature line with fret numbers: 10-12, (12), 10, 12, 12, 10, 8, 7, 9, (7), 9, 7.

Third system of music for Guitar II, featuring a treble clef staff with a key signature of one sharp (F#) and a common time signature. The staff contains a melodic line with a wavy line above it, indicating a tremolo or vibrato effect. The line starts with a half note, followed by a quarter note, and then a half note. The staff ends with a double bar line and repeat dots. Below the staff is a tablature line with fret numbers: 5-7, (7), 5, 7, 7, 7, 6, 9, 7.

II Guitar Solo #2

[illegible]

[illegible]

Interlude #4

Guitar I

Em C D Bm C D

loco

12 10 12 10 8 10 12 10 8 10 8 7 8 10

Guitar II

8 7 6 7 5 7 8 7 6 7 5 3 5 7

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next two measures of the melody and the second measure of the bass line. The melody is written on a treble clef staff with a key signature of one sharp (F#). It features a mix of quarter, eighth, and sixteenth notes, with some measures containing beamed eighth notes and others with rests. The bass line is written on a bass clef staff and consists of single notes, mostly octaves, indicated by the numbers 8 and 5. The piece concludes with a double bar line.

Guitar III (Add to Guitar parts I and II)

Em C D Bm C D

12 10 12 10 8 10 12 10 8 10 8 7 8 10

Em C D Bm C D

12 10 12 10 8 8 10 12 10 8 10 8 7 8 10

J Interlude 5

Guitar I E5 C5 (2 times)
2nd time: D. S. (to **A**)
at Coda

7 9 7 9 10 9 7 7 9 7 9 7 9

Guitar II

7 7 7 7 2-4 5 4 5-7 5 4 5 5 5 5 3-5 4 5 4-5 4 5

⊕ CODA

G5 A5 F# G A G F# E E5

splen - dour fight to the death.

rit. rit.

3 8 4 2 3 5 3 2 0 9

BACK IN THE VILLAGE

Words and Music by
ADRIAN SMITH and BRUCE DICKINSON

Hard Rock $\text{♩} = \text{ca } 136$

A Intro
Main Riff

Guitar I (Am)

A5

Guitar II:

(8va)
A.H.

A.H. pinch

A5

(Sounding Pitch: E)

A5

[B] (Band In)
Am
Guitars I and II

[C] Verse

1. Turn the spot - lights on the peo - ple
2. Throw - ing dice now roll - ing load - ed
3. No breaks on the in - side

Guitar II: F5 (Rhythm) G5 Am

switch the dial - es and eat the worm
I see six cats - and all burn the way
pa - per cats - and burn - ing barns

Guitar I

Take your chance - es -
 In a black hole -
 There's a fox _____

kill the en - gine -
 and I'm spin - ning -
 a - mong the chick - ens -

drop your bombs and _____ let it burn
 as my wings get _____ shot a - way
 and a kill - er _____ in the hounds

F5 G5 Am

White flags _____ shot to rib - bons the truce is
 2. 3. Ques - tions _____ are a bur - den and an - swers are a

D5 Bb5 G/B

black pris - on and _____ burned _____ self
 Shell - shock in the
 Shell - shock in the

C5 A/C# D5

Bb5 G/B A5

kitch - en ta - bles o - ver_ turned
 kitch - en ta - bles start to burn

A6 A5

Chorus D5 (muted)
 Guitar II: E

Back in

D5 (simile: Guitar II)

The Vil - lage a gain in

C5 G5 D5 (muted)

the vil - lage I'm Back In

(Simile)

The Vil - lage a gain.

(Simile) \wedge

C5 G5 F A5

To Coda

8va A.H.

A.H.

G Dual Guitar Interlude

Guitar I

Dm Bb G(7)/B

Guitar II

C 1. A(7)/C# 2. A(7)/C#

rake

H

A5

Guitar II:
(Rhythm) ◊

Guitar II:
(Rhythm) \diamond

A5

(8va) A.H.

G5

A5

Guitar I

Full

A.H.

TAB

5 7 5 7 7 5 7 5 7 6 5 3 5

CS/A

Gtr. II: \diamond

Guitar I

Full

Full

Guitar III (Harmony)

15 15 | 17 15 17 15 13 | 14 16 15 15 | 15 13 | 15

Full Full

Sra

rake

Full

Full

15 12 15 13 14 12 14 13 12 10

I Interlude
Dm

B \flat

G(7)/B C A(7)/C \sharp

J

Guitar II: (Rhythm) A5 (muted)

Guitar I

w/Bar

(repeat figure)

2

dive and return w/Bar

(Simile)

w/Bar

Harm.

dive w/Bar

rake

K Guitar Solo #2

F5 (muted)

Full

Full

2

G5 (muted)

(Strz) AH

Full

3

3

3

3

dive w/Bar

L A5 (muted)

w/Bar

dive and return w/Bar

2

Harm.

2

D. S. to **C** al Coda

w/Bar

Harm.

1 1/2

Φ CODA

M E5 (E Pedal)

But still we walk in - to the val

Guitars I and II

P. M.

P. M.

D5/E

E5

ley and oth - ers try to kill the in - ner

P. M.

TAB

D5 A5 E5

flame We're burn - ing bright - er than be -

P. M.

TAB

D5/E E5

fore I don't have a

P. M.

TAB

D5 A5

num - ber I'm a name

P. M.

TAB

[N] Out Chorus
D5

Guitar II: (Rhythm)

Back In The Vil lage a

2

Guitar I

TAB

gain in the vil - lage I'm

Back In The Vil - lage

a gain.

Yeah yeah yeah

Back In The Vil - lage and I'm

back in the vil - lage and I'm Back In The Vil - lage a - gain.

POWERSLAVE

Words and Music by
BRUCE DICKINSON

Medium Hard Rock (♩ = ca 134)
Intro (Drum cue: roll on Toms)

Sound Effects:
Wind, Voices, Heartbeat,
Laughter.

(Guitars I and II)

A Main Riff
A5 C5

f slight mute

B Verse

A5 C5 A5 B \flat 5 A5 3 C5

1. In - to the a - byss I fall the eye of Ho - rus
 2. When I was liv - ing this lie - game
 3. Now I am cold but a ghost lives in my my game - veins

(A)

A5

C5

In - to the eyes of the night
 Peo - ple would wor - ship and fall
 Si - lent the ter - ror that reign

A5

Bb5

A5

C5

(A)

ed

watch - ing me
 drop to their
 mar - bled in

go.
 knees.
 stone.

So
 A

A5

C5

A5

Bb5

A5

3

C5

Green is the cat's eye that glows
 bring me the blood and red wine
 shell of a man God pre - served

in this
 for the one to suc - tem - ple
 a thou - sand ages me

(A)

A5

C5

A5

Bb5

En - ter the ris - en O - si - ris
 he is a man and a god
 But o - pen the gates of my hell

ris - en a - gain
 and he will die
 I'll strike from

A5 C5 (A)

the too. (Ah)
grave.

6 5 4 3 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

C Pre-Chorus (♩ = 136) Vocal Tacet 8 bars
Guitar II: (Rhythm)

Em C5 Ab Em C5 Ab

2nd time

2nd time

5 13 9 10 9 6 5 13 9 10 9 6
2 10 6 7 6 3 2 10 6 7 6 3

5 13 9 10 9 6 5 13 9 10 9 6
2 10 6 7 6 3 2 10 6 7 6 3

5 13 9 10 9 6 5 13 9 10 9 6
2 10 6 7 6 3 2 10 6 7 6 3

D Chorus

E5 C5/E D5/E E5

(Ah) Tell me why I had to be a Pow - er - slave.

Guitars I and II

P.M.

E5 C5/E D5/E

(Ah) I don't wan - na die I'm a god why can't I live on..

0 2 2 2 2 3 3 3 3 6 5 5 5 3 2 0

E5

When the

P.M.

E5 C5/E D5/E E5

life giv - er dies all a - round is laid waste

(Ah)

P.M.

E5 C5/E D5/E

and in my last hour I'm a slave to the pow - er of

(Ah)

P.M.

E5

To Coda

death.

(♩ = ca 134 Half-time feel)

P.M.

decresc.

E Intro to Guitar Solo #1:
Guitar II (Background Guitar). Guitar I (Tacet)
Bm (clean tone)

mf sustain tones *simile*

F Guitar Solo #1
(Guitar II: *Simile*)

Bm $\frac{2}{\text{rhythmic}}$ (Continue background Guitar pattern ---) $\frac{2}{\text{rhythmic}}$

Bm $\frac{2}{\text{rhythmic}}$ *simile*

Full Full

Bm $\frac{2}{\text{rhythmic}}$ *simile*

G Guitar I (Solo)

Bm Bm/A (Bm7) Bm/G (Gmaj7) Bm/G Bm/D Bm/A

Guitar II (Background)

Bm Bm/A (Bm7) Bm/G Bm/D Bm/A

Full rake Full

Bm (simile)

Bm/A δva

Bm/G

Bm/D Bm/A Bm Bm/A Bm/G

G5 (distortion)

loco

rake

Full

Full

Full

wide vib.

A Tempo (♩ = 136)

Guitar Solo #2

Guitar II (Lead)

B5

Full

Full

Full

Guitar I: (Rhythm)

G5 D5 A5

Full

Full

Rhythm Guitar Continues 4-bar pattern.

[illegible][illegible][illegible]

I Harmony Guitar Interlude

Guitar I
Implied Chords:

Вн

Impassioned Chorus:

Bm

G

D

A

(subtle vibrato)

5 7 4 5 (5) 4 7 4 5 (5) 7 4 5 (5) 4 7 7-9 7

Guitar II

subtle vibrato

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top) and a bass part (bottom), both in standard notation. The guitar part features a melodic line with a key signature of one sharp (F#) and a 4/4 time signature. The bass part provides a rhythmic accompaniment, primarily using eighth and quarter notes. Chord diagrams for Bm, G, D, and A are provided above the guitar staff. The score is divided into two systems, each with a guitar and bass staff. The guitar staff has a key signature of one sharp (F#) and a 4/4 time signature. The bass staff has a key signature of one sharp (F#) and a 4/4 time signature. The guitar part includes a melodic line with a key signature of one sharp (F#) and a 4/4 time signature. The bass part provides a rhythmic accompaniment, primarily using eighth and quarter notes. Chord diagrams for Bm, G, D, and A are provided above the guitar staff. The score is divided into two systems, each with a guitar and bass staff.

The image shows a musical score for the song "The Rose Tree". It is written for guitar and mandolin. The score is in 2/4 time and consists of two systems. The first system has a guitar part on a treble clef staff and a mandolin part on a bass clef staff. The second system has a guitar part on a treble clef staff and a mandolin part on a bass clef staff. The guitar part includes a key signature change from one flat to two flats and a capo change from 7 to 9. The mandolin part includes a key signature change from one flat to two flats and a capo change from 7 to 9. The score includes a key signature change from one flat to two flats and a capo change from 7 to 9.

J Guitar Solo 3 (Rhythm Guitar: use pattern of **H**)

Full Full Full Full Full Full Full

B5 G5 D5 A5

tremolo picking

(Slow release Full)

B5 G5 D5 A5 B5

G5 D5 A5 B5

G5 D5 F5 E5

Full (12) Guitar II

Guitar I

Harm. w/Bar

C5 B5 G5 E5

D.S. to **A** al Coda

dive w/bar

Guitar II

CODA

C5/E D5/E E5 C5

slave to the pow-er of death. Slave to the

rit.

P.M.

D5 E5

pow-er of death.

on cue:

trem. pick

F5 E5

on cue:

Guitar I (*rubato*)

Guitar II

on cue:

RIME OF THE ANCIENT MARINER

*Includes excerpts from the poem 'RIME OF THE ANCIENT MARINER' by Samuel Taylor Coleridge

Words and Music by
STEVE HARRIS

Hard Rock (♩ = ca 114)

A Intro
(Em)

Guitars I and II

C5

D5

E5

f

P. M. →

P. M. →

C5

D5

(G)

(Em)

Guitar I

Guitar II

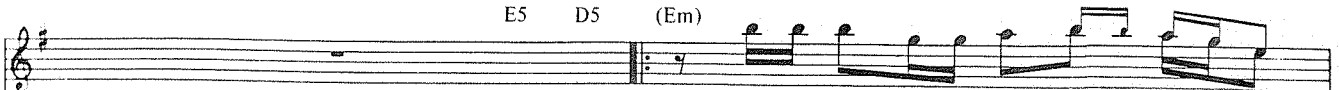
Guitars I and II

P. M. →

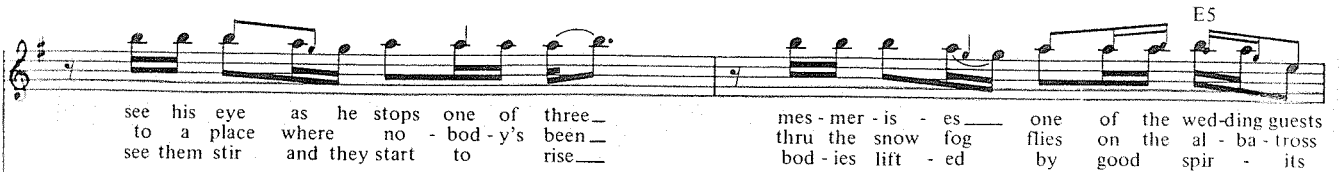
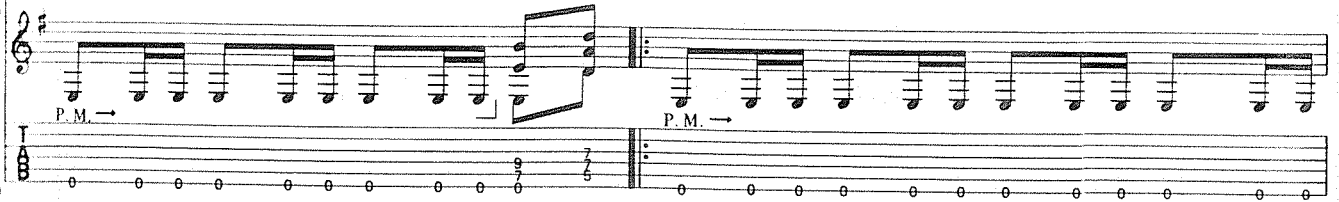
8/5 #1

B Verse

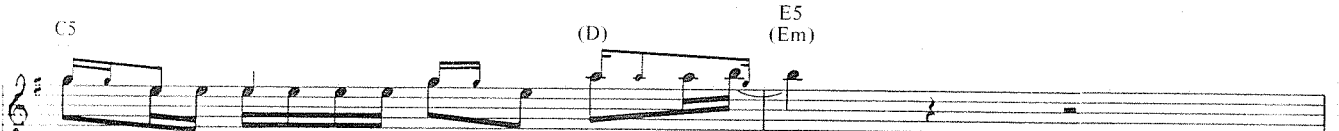
E5 D5 (Em)



1. Hear the rime of the an - cient mar - i - ner
2. Driv - en south to the land of the snow and ice
12. Hear the groans of the long dead sea - men



see his eye as he stops one of three — mes - mer - is - es — one of the wed - ding guests
to a place where no - bod - y's been — thru the snow fog flies on the al - ba - tross
see them stir and they start to rise — bod - ies lift - ed by good spir - its



stay here and lis - ten to the night - mares, of the sea —
hailed in God's name hop - ing good luck it brings —
none of them speak and they're life - less in their eyes —



And the mu - sic plays on as the bride pass - es by
And the ship sails on back to the North
And re - venge is still sought Pen - ance starts a - gain



D5

E5

caught by his spell and the mar-i - ner tells_ his tale
through the fog and ice and the al - ba - tross_ fol-lows on
cast in - to a trance and the night - mare car - ries on

Guitar III (Overdub)

8va - - - - -

Guitars I and II

#2

Interlude (Harmony Guitars)

(G)

(Em)

D5

(C) (D) (C)

(D) (Em) D5

Guitars I and II

P.M.

Verse

(Em) (D) (Em)

3. The mar-i-ner kills the bird of good o - men his ship - mates cry a -
4. The al - ba - tross be - gins with its ven - geance a terri - ble curse a
13. And then a boat came sail - ing to - wards him it was a joy he

gainst what he's done — but when the fog clears they jus - ti - fy him —
thirst has be - gun — his ship - mates blame bad luck on the mar - i - ner —
could not be - lieve — the pi - lot's boat, his son and the her - mit —

(Em) E5 C5 Guitar II:

and make them-selves a part of the crime sail-ing on and on And north-
 a - bout his neck the dead bird is hung and the curse goes on And on
 pen-ance of life will fall on to him and the ship it sinks Like lead

P. M. →

D5 (Em)

a - cross the sea sail-ing
 and on at sea and the
 in - to the sea and the

Guitar II

~ (on D. S.)

7 6 4 4 4 7 5 4 7 4 4 4 7 4 (4) 4 4 7 5 4 7 4 (4 4 4 7 4)

Guitar I

~ (On D. S.)

7 6 7 6 7 6 7 6 7 6 7 6 7 7 7 5 4 7 5 7 7 7 5 7 (7) 7 7 5 4 7 5 7 (7 7 7 5 7)

C5 D5 (Em) To Coda #2 D5

on curse and on and north 'til all is calm.
 her mit shrieves the mar i - ner of all his sins.

~ (on D. S.)

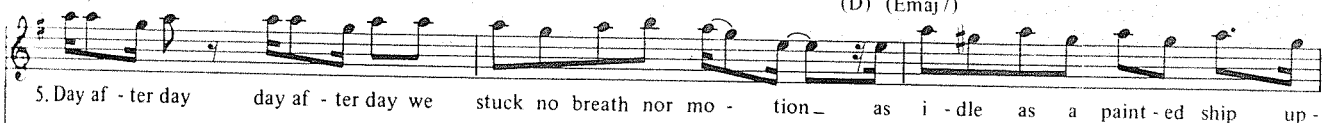
5 3 4 4 4 7 5 4 7 4 4 4 7 4 (4) 4 4 7 5 4 7 4

P. M. →

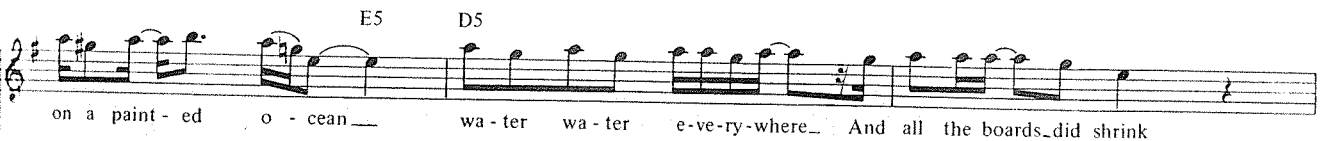
5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 7 7 7 5 4 7 5 7 7 7 5 7 (7) 7 7 5 7 5

E Verse (#5)
(Em)

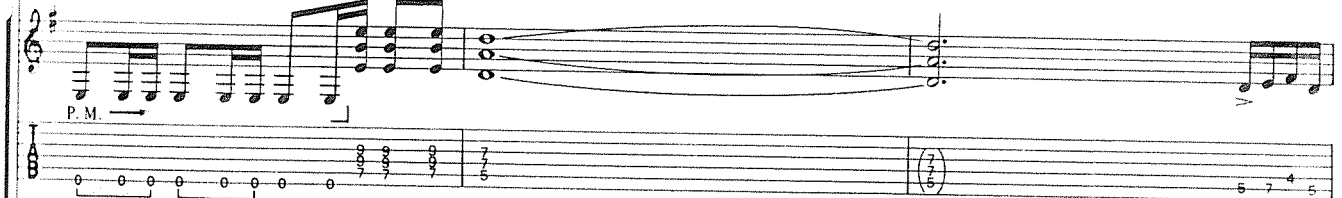
(D) (Emaj7)



Guitars I and II:



Guitar I



Guitar II



(Em)

E5



(simile - continue pattern)

(Em)

Guitar II: C5 3 3 3 3 3 3 3 3 P.M.

tie now

See Then on - ward she
crew one by

(Sustain Tones)

7 7 7 9 9 9 10 10 10 7 10 9 7 7 7 9 9 9 10 10 10 7 10 9

A5 3 3 3 3 3 3 3 3 (P.M.)

comes one on - ward she nears
they drop down dead out of the
two hun - dred

simile

C5 3 3 3 3 3 3 3 3 P.M.

simile

sun men see she she has no crew
she life in death

A5 3 3 3 3 3 3 3 3 A5 (P.M.) (Simile)

she has no life she lets him live wait but there's two
her cho - sen one

poco decel.

(♩ = 160)
G F#5 P.M.

A5

Guitar II: 3 3 3 3 3 3 3 3

Guitar I:

E5 3 3 3 3 F5 G5

(H) (♩ = 160) (Em) (A)

Guitars I and II

1. 2. 3. (Em) C5 Eb5 4. Em

Much Slower (♩ = ca 66)

Guitar I

Amaj7/C# A+ (Bass part adapted for guitar)

poco rit. mf

Guitar II

(Guitars I and II tacet)

poco rit.

G+ Guitars I and II in:

A+
Guitars I and II (Gtr. II in Parenthesis)

w/volume swells

w/Bar

Vocal 2nd time: Spoken

8. One after one by the star dogged moon, too quick for groan or sigh, each turned his face with a ghastly pang, and cursed me with his eye.

Bass (in guitar adapt.)

A+

G+

Four times fifty living men (and I heard nor sigh nor groan) with a heavy thump, a lifeless lump, they dropped down one by one.

A+

F#+

J Dm/A

Cm/G

Harm

Full

Harm

w/Bar

Full

Dm/A

1. Bm/F#

8va -

A. H.

Full

loco

A. H.

w/Bar

Full

touch harmonic

2. Bm/F#

8va -

A. H.

Full

K Much Faster (♩ = ca 180)

Guitars tacet

A. H.

w/Bar

Full

touch Harm

Bass (Adapted for guitar; play one octave lower on bass)

D

poco rit.

(Dm) D

sea bless - es crea - tures but God's they lived on all so did he. too.

Guitars ⑤ D (P. M.) simile

11. Then the spell starts to break

the al - ba - tross falls from his neck

sinks down like lead in to the sea

A5

then down in falls comes the rain.

Guitars I and II P. M.

Guitars I and II P. M.

(♩ = ca 140)
(♩♩ = ♩♩♩)

M A

Ha ha ha ha ha ha

P. M.

P. M.

Guitar I: *ha ha ha ha.*

Guitar II:

P.M. →

dive w/Bar

(noise)

dive

Guitar I A5 (C) F5

Guitar II (Background Figure)

P.M. →

Guitar Solo #1

G5 A5 A5 (8va) A.H. (C)

(hold bend)

A.H. Full

Guitar II: Continue Background Figure ---

P.M. →

F5 G5 A5 G5 A5

G5 A5 G5 8va A5 (C)

wide vib.

End Solo #1



Chord progression: F5, G5, A5, G5

Lyrics: 8va - -

Instrumental notation includes a guitar staff with a tremolo effect and a bass staff with a tremolo effect and a 'Full' marking.

Guitar Solo #2
E5

Background (P. M.)

Guitar: 


D5 E5 D5 E5 (simile - continue 4-bar pattern)

E5

(Trill) →

1½ 3½ 5

(Slackened String causes minor 3rd trill)

1½ 3½ 5

dive w/ Bar

dive

P Harmony Guitar Interlude

Em

Guitar I

loco

Em C D Em D

12 12 10 12 10 12 13 12 10 12 10 11 12 10

Guitar II

5 5 4 5 4 5 7 5 4 5 4 5 7 4

Em C D Em D

TAB 12 12 10 12 10 12 13 12 13 12 10 11 12 10

Gtr. I: Em C D Em D

Gtr. II:

TAB 12 12 10 12 10 12 13 12 10 12 10 11 12 10

Guitar III (Additional Harmony Part)

TAB 9 9 7 9 7 9 7 9 7 9 10 7

Em C D Em D

TAB 12 12 10 12 10 12 13 12 13 12 10 11 12 10

Q (Em) E5 (C) C5

Guitar III: (Rhythm) ♪ ♪

P. M. →

P. M. →

P. M. →

(D) D5 (Em) E5 (D) D5 **R** (♩ = ♩) (E) (E Spanish Phrygian: A Harmonic Minor Scale on E)

P. M. → P. M. →

P. M. → P. M. →

(♩ = ♩) (* 16 signature: pulse arranged thus: ♩ ♩ ♩ ♩ ♩ ♩) (♩ ♩ = ♩ ♩)

1. 2. E5 3. Intro Feel (A Tempo) (♩ = ca 114) (Em) (Guitars I and II)

P. M. → P. M. →

P. M. →

Guitars I and II E5 C5 D5 E5 (Em)

P. M. → P. M. →

D. S. #1 to **B** al Coda C5 D5

⊕ CODA #1
(Em) Verse
E5

13. Now the curse is fi - nal - ly lift - ed and the mar-i-ner sights his home__ spir-its go from the long dead bod-ies

P. M. →

P. M. →

C5 (D) E5 D. S. #2 to C al Coda

form their own light and the mar-i-ner's left a - lone. __

P. M. →

15. The mar-i-ner's bound__ to tell of his sto - ry __

Guitar II

P. M. →

Guitar I

P. M. →

to tell his tale wher - ev - er he goes__ to teach God's word by

P. M. →

P. M. →

his own ex - am - ple — that we must love all things that God made And the wed - ding guest's — a sad —

Guitar II: C5

Guitar I: P.M.

— and wis - er man — and the

Guitar II

Guitar I

P.M. —

C5 D5 Em

tale goes on — and on — and on — and on —

rit. - - - - -

Ham. pp

Harmonics

rit. - - - - -

Aaron Rapoport



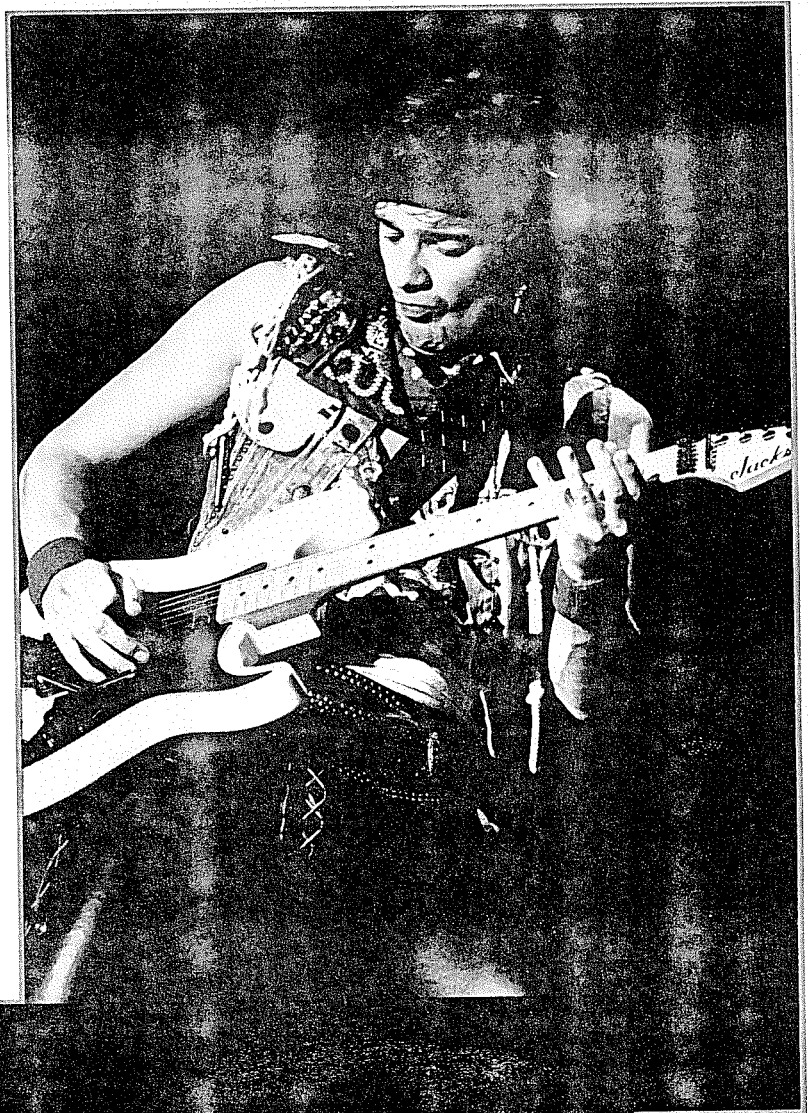
IRON MAIDEN



Steve
Harris

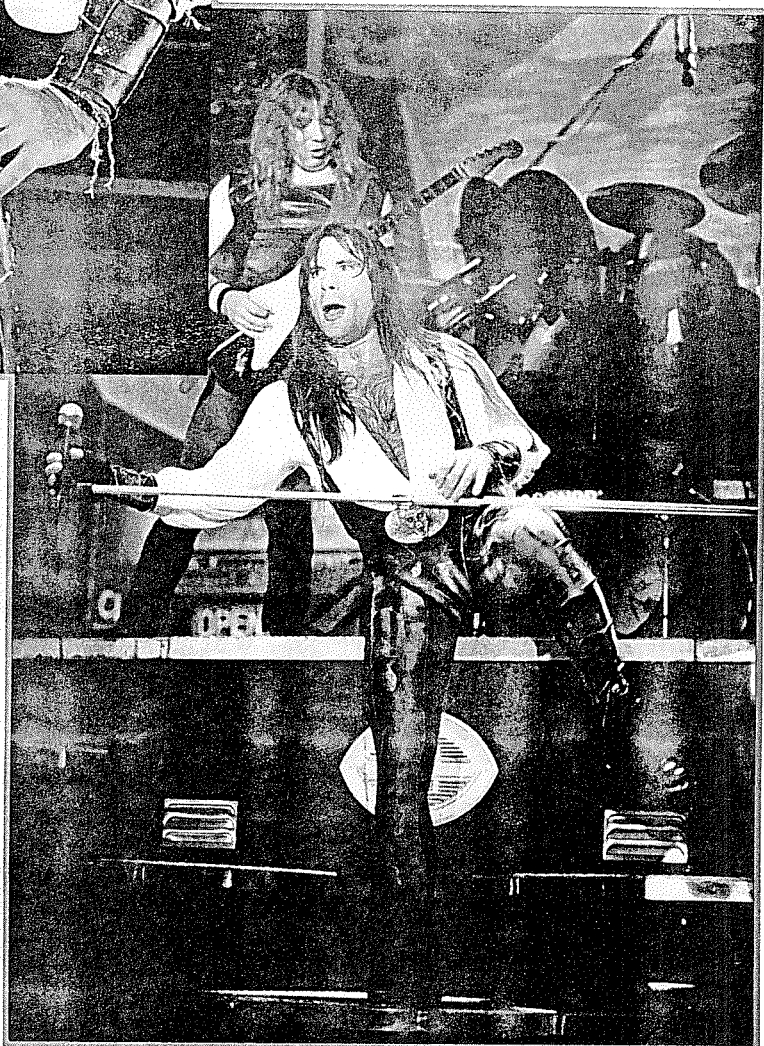


Adrian Smith



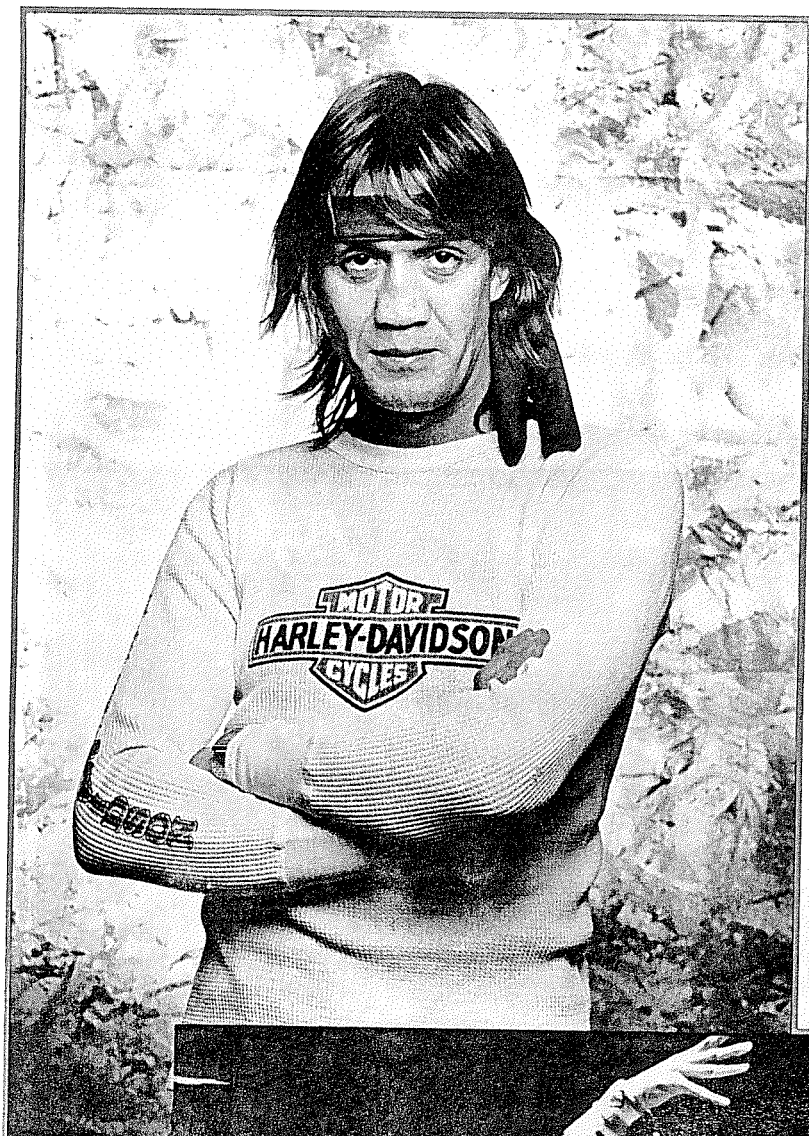


**Bruce
Dickinson**



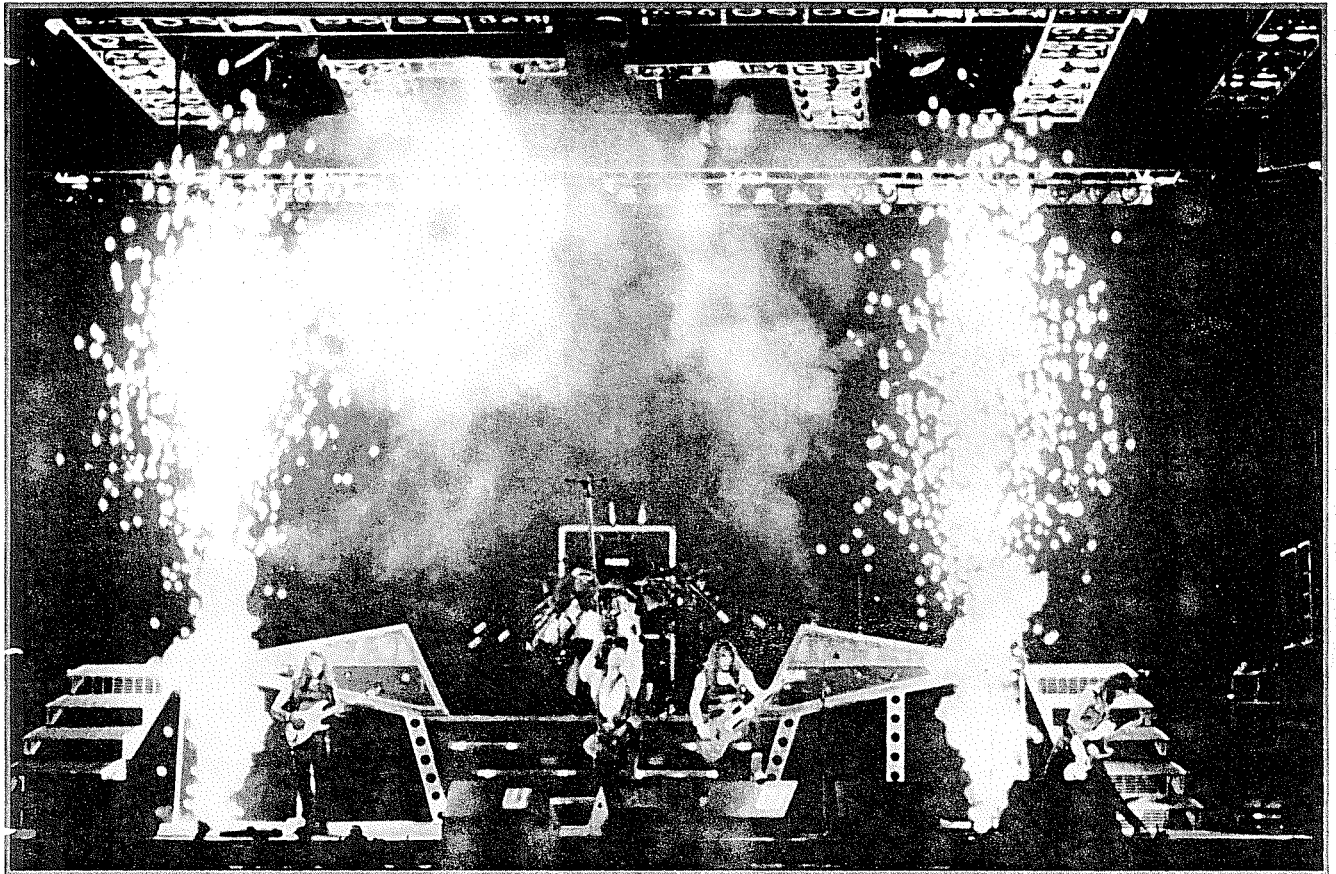
**Dave
Murray**





**Nicko
McBrain**







CAUGHT SOMEWHERE IN TIME

Words and Music by
STEVE HARRIS

Rock (Slow) ♩ = ca 106

A Intro

Guitar I

Em C Em C Am

Full

10 10 7 8 10 8 7 8 10 10 7 8 10 8 9

Guitar II

8va

Full

15 15 12 13 15 13 12 13 15 15 12 13 15 13 12 14

Em C D B5 C D

Full

10 10 7 8 10 8 7 8 10 10 10 7 8 10

8va

Full

15 15 12 13 15 13 12 13 15 15 15 12 13 15

B Faster ♩ = ca 124

Em C Em C Am

Full w/Bar Full w/Bar

10 10 7 8 10 8 7 8 10 10 7 8 10 8 7 9 7

(dive)

8va -

Full w/Bar Full w/Bar

15 15 12 13 15 13 12 13 15 15 12 13 15 13 12 14 12

(dive)

Em C D B5 C D

Full Full Full

10 10 7 8 10 8 7 8 10 10 10 7 8 10

8va -

Full w/Bar Full Full

15 15 12 13 15 13 12 13 15 15 15 12 13 15

w/Bar

Em C Em C Am

8va -

Full Full Full

17 17 14 15 17 15 14 15 17 17 14 15 17 15 14 17 15

5

8va -

Full Full Full

15 15 12 13 15 13 12 13 15 15 12 13 15 13 12 14 12

w/Bar

(dive)

[D] Verse (on D.S.: no repeat; straight to [F])

(Em)

E5 C5

1. If you had the time to lose an o - pen mind or
 2. Can I tempt you come with me be dev - il care ful -
 3. Like a wolf in sheep's cloth - ing you try to hide your

Guitars I and II (*loco*)

P. M. →

P. M. →

D5 E5

time to choose would you care to take a look or
 fill your dream if I said I'd take you there
 deep - est sins of all the things that you've done wrong

P. M. →

C5 D5 E A5

can you read me like a book? Time
 would you go would you be scared? }
 and I know where you be long.

P. M. →

w/Bar

F5 G5 E5 G5 A5

is al - ways on my side time

10 10 10 10

F5 Guitar 1: G5 Verse E5

is al-ways on my side.

2. Don't be a - fraid you're
3. Make you an of - fer you

P. M. →

safe can't with me re - fuse you've safe as an y soul can be
on - ly got your soul to lose e -

D5

D E5

hon - est - ly ter - nal - ly (heh, heh, heh, heh) just let your-self go.
let your-self go.

w/Bar P. M. →

G (C) (Am)

Guitar II (Harmony)

(C) 3 (Am) 3

Guitar I

3 3 3 3

[H] Chorus

E5 C5(add 2) D5

Guitar II: Caught Some - where In Time

E5 C5(add 2) A5

Guitar II: Caught Some - where In Time

(on repeat:)

E5 C5(add 2)

1. 2. 3. Caught Some - where In Time.
4. Caught now in two minds.

D5 B5 (B5 C5) C5 D5 E5 *To Coda*

Ah oh

w/Bar (2nd time) (on repeat)

I Interlude
Guitars I and II (*Guitar II: divisi part*)
(Em)

P. M. P. M. P. M. P. M.

(2nd time)

P. M. P. M.

(2nd time)

J Guitar Solo #1

Rhythm Guitar: Dm D5 F5 E5 F5 E5 F5 E5 G G5 (Repeat Rhythm Figure)

P. M.

Guitar II: (*simile* Rhythm Figure)

Dm

G

Dm

w/Bar

Full

G

Dm

Full

(-1/2)

G G5 Bb5 A5 Bb5 A5 G5 C5

Harm. 15ma

dive

return

dive

(Repeat 2-bar fig.)

Full

Rhy. Fig. J

Dm

8va

G

P.M.

Dm

G

Dm

Full

8va

G

Dm

G

Full

Full

w/Bar

Full

The musical score for "The Wind" by The Beatles is presented in a two-staff format. The top staff is for guitar, and the bottom staff is for bass. The key signature is E minor (one flat), and the time signature is 4/4. The guitar part features a 3rd fret barre and a 3rd fret barre. The bass part features a 3rd fret barre and a 3rd fret barre. The score is for a 12-string guitar.

The musical score for "The Rose Tree" is presented on a grand staff. The top staff is in treble clef with a key signature of one flat (B-flat). It begins with a melodic line for the voice, marked "8va" (octave 8), and a piano accompaniment. The piano part features a series of chords, with a "Dm" (D minor) chord indicated. The bottom staff is a guitar tablature, with fret numbers (15, 17, 19, 20) written below the strings. The tablature includes a "Full" (full barre) instruction at the 20th fret. The score is divided into measures by vertical bar lines.

The musical score for "Light P.M." is written for guitar. It features a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegretto". The score is divided into two systems. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The notation includes various musical symbols such as triplets, slurs, and dynamic markings. The guitar part is indicated by a "T" and "B" symbol at the beginning of the second system. The piece concludes with a double bar line and a repeat sign.

E5

8va - tap w/pick-edge

w/Bar (pull sharp) 1½

6

5 (15) 14 15 14 15 14 15 14 15 14 15 12 15 12 15 12 15 10 15 10 15 10 15

G5

D

D(sus4)

D

8va - pick-edge tap-ons

3

6

10 15 10 15 8 15 8 15 8 15 8 15 7 15 7 10 8 7 9 7 9 7 9 7 15

w/Bar

Full

E5

8va -

G5

Full

12

15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12

D/F#

A5

E5

8va -

Full

15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12

(long slide) w/Bar

P. M.

slightly lift P. M.

7 10 9 12 10 9 12 11

G5

D/F#

A5

P. M.

wide vib.

3

9 12 11 9 11 7 8 9 7 7 9 5 7 9 5 7 9 5 7 4 (H)

B5

P. M.

8va trill

6

14 15 14 15 14 15 14 15 14 16 14 16 14 17 14 17 14 17 14 17 14 17

[illegible]

P. M.


D. S. to [C] at Coda

dive

Gtr. II:

A. H. w/Bar

Sounding Faintly: D *dive*

CODA
 Guitars I and II

[illegible]

WASTED YEARS

Words and Music by
ADRIAN SMITH

Rock ♩ = ca 152

[A] Intro

(1st time: Drums
2nd time: Bass/Drums
3rd time: w/Gtr II, Bass & Drums)

Guitar II:

E5
8va



Riff:

The first system of guitar notation for 'Wasted Years' features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The music is written in a high register, indicated by an '8va' (octave 8) marking. The notation includes a series of eighth and sixteenth notes, with some notes beamed together. A dynamic marking of 'f' (forte) is present, followed by a note marked with an asterisk and the instruction '(See note)'. Below the staff is a six-line tablature with fret numbers: 12, 0, 0, 0, 0, 7, 0, 0, 0, 0, 0, 0, 0, 0, 5, 0, 0, 0, 0, 7, 0, 0, 0, 3, 0, 0, 0.

The second system of guitar notation continues the riff. It includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes a series of eighth and sixteenth notes, with some notes beamed together. A dynamic marking of 'f' (forte) is present. Below the staff is a six-line tablature with fret numbers: 5, 0, 0, 0, 0, 2, 0, 0, 0, 0, 3, 0, 0, 0, 0, 5, 0, 0, 0, 0, 2, 0, 0, 3, 0, 0, 0.

The third system of guitar notation continues the riff. It includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes a series of eighth and sixteenth notes, with some notes beamed together. A dynamic marking of 'f' (forte) is present. Below the staff is a six-line tablature with fret numbers: 12, 0, 0, 0, 0, 7, 0, 0, 0, 0, 0, 0, 0, 0, 5, 0, 0, 0, 0, 7, 0, 0, 0, 3, 0, 0, 0.

The fourth system of guitar notation continues the riff. It includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes a series of eighth and sixteenth notes, with some notes beamed together. A dynamic marking of 'f' (forte) is present. Below the staff is a six-line tablature with fret numbers: 5, 0, 0, 0, 0, 2, 0, 0, 0, 0, 0, 0, 0, 0, 7, 7, 7. The system ends with a vocal line: '(vocal:) 1. From the'.

Note *: Guitar I fluctuates between  and  during course of Intro Riff.

B Verse

D5 E5 G5 D

coast of gold a - cross the sev - en seas

Guitars I and II

P. M. on ⑥ P. M. on ⑤

D5 E5 G5

I'm trave - lin' on

P. M. on ⑥

D G5 C5 G/C

far and wide But now it seems

P. M. P. M.

D Em G5

I'm just a stran - ger to my - self And all the

P. M. on ⑥

D G5 C5 G/C

things I some-times do it is - n't me but some-one else.

P. M. on ⑤ P. M. P. M.

C Verse

D E5 G5

I close my eyes on my hands and
Too much time on my hands I got you

P. M. on ⑥

D5 D E5

think of home on my mind An - oth - er cit - y goes by
on my mind Can't ease this pain

P. M. on ⑤ P. M. on ⑥

G5 D/F# G5

in the night eas - i - ly Ain't it
so When you

G5 C5 G/C D E5

fun - ny how it is? You nev - er miss it 'til it's gone a - way
can't find the words to say It's hard to make it thru an - oth - er day

P. M. P. M. P. M. on ⑥

G5 D G5

and my heart is ly - ing there And will be
and it makes me wan - na cry And throw my

P. M. on ⑤

E Intro Riff as Interlude

E5
8va -

E5
8va -

8va -

D5

8va -

To Coda

C5 P.M.

D5

F

Guitar I (continue Riff)

E5

Guitar II:

P.M. on ⑥

D5 w/Riff

C5

P.M. on ③

D5 E5 P. M. on ⑥

8va -

3

14 15 12 12 15 12 15 14 15 12 15 12 15 14 15 12 15 12 15 14 15 12 15

E5

8va -

3 3 1/2

12 15 12 15 14 15 12 15 12 15 14 12 15 12 15 14 15 12 15 12 15 12 (12) 12 12

D5 P. M. on ⑤ C5

8va -

14 15 12 14 15 12 13 15 12 13 12 12 14 11 12 14 11 12 14 10 12 9 16

C5 C5(add 2) D. S. #1 to [D] at D. S. #2 (Chorus Twice) (Continue solo)

8va -

3 3 3 Full

(16) 14 15 17 14 15 17 15 17 19 17 19 20 19 20 22 20 22

⊕ CODA

Chords implied

(C Bm Am G A) E5

Guitar I

poco rit. - - - - -

feedback (pitched: high F#)

3 5 3 5 3 (15) 4 2 0 2 (2) 2 0

Guitar II

P.M. poco rit. - - - - -

3 3 3 2 2 2 0 0 0 3 3 3 5 3 0 (0) 0

SEA OF MADNESS

Words and Music by
ADRIAN SMITH

Rock ♩ = ca 140-142

A Intro

Guitar II: E5

Guitar I

E5

Guitar I (Main Riff)

E5

E5

Guitar II

E5

E5

E5

B

Guitar I: (continue main riff)

0 0 0 7 5 7 4 7 7 7 7 4 7 4 7 7 7 7 3 7 0 0 0 0 5 7 5 0 0 0 7 5 7 4 7 7 7 7 4 7

Guitar II: Main Riff

0 0 0 7 5 7 0 0 0 0 7 4 7 0 0 0 0 7 3 7 0 0 0 0 5 7 5 0 0 0 7 5 7 0 0 0 0 7 4 7

4 7 7 7 7 3 7 0 0 0 0 5 7 5 0 0 0 7 5 7 4 7 7 7 7 4 7 4 7 7 7 7 3 7 0 0 0 0 5 7 5

0 0 0 0 7 3 7 0 0 0 7 5 0 0 0 7 5 7 0 0 0 0 7 4 7 0 0 0 0 7 3 7 0 0 0 0 5 7 5

0 0 0 7 5 7 4 7 7 7 7 4 7 5 7 5 7 6 5 3

0 0 0 7 5 7 0 0 0 0 7 4 7 5 7 5 7 6 5 3

C Verse

Guitar II: Play Riff (Simile B)

(Riff)

(Guitar II: Additional Variations on Guitar I part)

Out in the street some-bod-y's cry - ing -
 Somewhere I hear a voice that's call - ing

Out in the night the fi-res burn
 out in the dark there burns a dream

2 3rd time

(Guitar II: 2)

(Riff)

May - be to - night some - bod - y's cry - ing -
 You got to hope when you are fall - ing -

reached the point of no
 to find the world that you have

Guitars I and II

re - turn
 seen

Oh
 Oh

Pre Chorus (E pedal) →

D E5 F G

P. M. on ⑥

my eyes they see but I can't be - lieve
 my eyes they see but I can't be - lieve

Oh
 Oh

F F5 E5 F

my heart is heav - y as I turn my back and leave.
 my heart is heav - y as I turn my back and leave.

G F C/E A5

A5 F5/A G5/A E5

Like the ea - gle and the dove fly so high on wings a - bove When all

P. M. on ⑤ → P. M.

F5 Guitar II: G5

you see can on - ly bring you sad - ness;

P. M. P. M. P. M. P. M.

Guitar II: A5 (col Guitar II) F5/A G5/A

Like a riv - er we will flow

w/Bar P. M. on ⑤ →

E5 F5

on to - wards the sea we go When all you do can on -

P. M. P. M. P. M.

G5 To Coda 1 Harmonics $\frac{4}{5} + \frac{3}{5}$

ly bring you sad - ness Out on the Sea Of Mad -

P. M. P. M. (Gtr. II: Harm.) P. M.

(19/10) 10 8 10 8 12 10 (12/10) 12 12 13 12 12 (12/12) (5/5) 0 0

F

(A5)

ness

Guitar I

Guitar II

The musical score is arranged in four systems. Each system contains a vocal line at the top and two guitar parts, Guitar I and Guitar II, below it. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a melodic line with a long note value (possibly a half note or whole note) and a slur. The guitar parts are written on a six-string guitar staff with a treble clef. The fretboard is indicated by numbers 0 through 7. The score includes various musical notations such as eighth notes, sixteenth notes, and slurs. The guitar parts are highly technical, featuring many fast passages and complex rhythms. The score is written in a standard musical notation style with a key signature of one sharp (F#) and a common time signature.

G Harmony Guitar Interlude
(Chords implied by voice leading)

2. 3 3

Out on the Sea Of Mad ness.

Gtr. I

(pick slides)

P. M.

P. M.

Guitar II

P. M.

P. M.

D A Bm

P. M.

G D5 A5 A. H. (Siz) B5

P. M.

A. H.

P. M.

P. M.

P. M.

H Guitar Solo

B5 A5 G5 A5 D5 A5

Guitar II: (Rhythm)

Guitar I

8va

6

2 3 2 4 2 4 (2) 3 2 4 2 4 2 3 2 4 2 4 14 15 (17) 14 15 17 14 15 17 15 14 15 14 16 14 16 14

D C# A B5 A5 G5

8va

12 16 14 12 11 12 11 12 11 12 14 12 14 11 12 14 11 12 14 11 12 14 11 12 14 11

A5 D5 A5 C#5

8va

Full wide vib.

Full Full Full

12 14 11 12 14 11 12 14 16 17 15 14 15 14 15 14 17 15 17 15 19

I Interlude (Less Motion)

C#m9 Amaj9 Bsus4

Guitar I 8va

Guitar IV: (Clean Tone) loco

mf P. M.

P. M. P. M. P. M. P. M.

Guitar II (Rhythm)

Guitar III (Clean Tone)

mf P. M.

Sustain Tones

P. M. P. M. P. M.

(19) 0 0 0 0 0 6 6 4 4 4 4 4 4 4 0 0 0 0 0 0 0 2 2 2 2 2 2 4

Chm Chm7 Amaj9 Bsus4

Vocal: Ooh ooh ooh

Sustain Tones →

P. M. P. M. P. M. P. M.

(4) 0 0 4 4 4 (4) 4 4 0 0 0 0 4 6 4 (2) 0 2 2 2 2 2 2 2

The musical score for "The End" by The Doors is presented in a multi-staff format. The key signature is C#m (three sharps: F#, C#, G#), and the time signature is 4/4. The score is divided into four measures.

Staff 1: Chords
 The first staff shows the chord progression: C#m, C#m7, Amaj9, and B5.

Staff 2: Guitar I (Distortion)
 This staff features a distorted guitar line. It begins with a melodic phrase in the first measure, followed by a series of eighth-note chords in the second measure. The third measure contains a triplet of eighth notes, and the fourth measure continues the melodic line. The dynamic marking *mf* (mezzo-forte) is indicated at the start of the second measure. The instruction "scoop w/Bar" is written above the third measure, and "(Scoop into notes w/Bar)" is written below the fourth measure.

Staff 3: Guitar II (Clean)
 This staff shows a clean guitar line. It starts with a single note in the first measure, followed by a series of eighth-note chords in the second measure. The third measure contains a triplet of eighth notes, and the fourth measure continues the melodic line. The dynamic marking *P. M.* (piano) is indicated at the start of the second measure.

Staff 4: Guitar III (Clean Rhythm)
 This staff features a clean rhythm guitar line. It consists of a series of eighth-note chords throughout the four measures. The dynamic marking *P. M.* (piano) is indicated at the start of the second measure.

Staff 5: Bass
 The fifth staff shows the bass line. It begins with a single note in the first measure, followed by a series of eighth-note chords in the second measure. The third measure contains a triplet of eighth notes, and the fourth measure continues the melodic line. The dynamic marking *P. M.* (piano) is indicated at the start of the second measure.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes vocal and guitar parts. The vocal line starts with the lyrics "Ooh ooh ooh" and features a melodic line with a triplet and a wavy line indicating a wailing sound. The guitar part includes a bass line with fret numbers (9, 8, 11) and a treble line with chords (P. M.) and a wavy line indicating a wailing sound. Chord labels above the vocal line include Bsus4, C#m7, and Amaj9. The score is written in G major (one sharp) and 4/4 time.

J Bridge
C#m7

Amaj9

B5

It's mad - ness the

8va -

3 3 3

echoes

loco P. M.

(Guitar IV)

P. M.

P. M.

Bsus4

C#m7

Amaj9

sun don't shine on the sea of mad - ness.

Guitar IV

P. M.

Guitar III

P. M. P. M. P. M. P. M.

B5

A5 C#5

There ain't no wind to fill your sails mad -

Guitar I: (Distortion)

f P. M. cresc.

Guitar II: (Distortion)

P. M. f cresc.

Guitar II:
Rhythm

ness When all you see can

Guitar I

on - ly bring you sad - ness On

to - wards the sea we go.

On the Sea Of Mad - ness

Of mad - ness

Full hold bend

2nd time

2nd time

2nd time

2nd time

G5/A F5/A G5 A5 F5/A
 Of mad - ness
 Full hold bend
 5 7 5 (5) 7 5 4 5 7 (7) (2) 7 5 7 (7) 12 14
 G5/A F5/A G5 A5 F5/A
 Of mad - ness
 8va
 hold bend 1½ Full ½ 3 5 Full Full ½
 (14) (14) (7) (7) 5 7 5 0 (0) 5 20 (20) 20 17 19
 (Slow Release) G5/A dive w/Bar
 F5/A G5 A5
 Of mad -
 8va
 ½ ½ ½ ½
 (19) 19 (19) 19 17 20 17 19 19 17 20 17 20 22 20 22 20 (21)
 F5/A G5/A F5/A
 ness
 Full 3 Full 3 Full
 5 8 5 8 5 7 7 7 (34) 5 7 7 5 3 5
 G5 A5
 Of mad - ness
 Full Full
 3 5 7 5 7 7 5 7 (7)

THE LONELINESS OF THE LONG DISTANCE RUNNER

Words and Music by
STEVE HARRIS

Rock ♩ = ca 150

A Intro

Guitar I

E5(add 2) C5(add 2) D5(add 2) Em (E5) D (D5)

mf

Guitar II

1st time: *mp*
2nd time: *mf*

E5(add 2) C5(add 2) D5(add 2) Em (E5) D (D5)

Gm (G5) Eb5(add 2) F5(add 2) Gm (G5) Fm (F5)

G5 F#5 E5 B5 G5 E5 G5 F#5 E5 B5 G F#5

is ring - ing in - your head - With ev - ery step - you tread
 they nev - er seem to end - As if - you're in - a dream
 you reach - the fi - nal stretch - I - deals are just - a trace

A5 G#5 F#5 C#5 A5 F#5 1. A5 G#5 F#5 C#5 A5

and ev - ery breath - you take - De - ter - mi - na - tion 2. Makes
 not get - ting an - y - where.
 you feel - like throw-ing the race.

2. 3. A5 G#5 F#5 C#5 A5 D Chorus D5

it seems - so fu - tile. Run
 it's all - so fu - tile.

P. M. on 5

Bb5

on and on,

P. M. on 5

C

F **Bb5** **C5** **Dm**

Bb5 **C5** **Dm**

G Em

This system contains the first two systems of music. The first system features a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody begins with a quarter note G4, followed by eighth notes A4 and B4, and a dotted quarter note C5. The guitar tablature below shows fret numbers 10, 12, 10, 11, 11, 12, 10, 12, 10, 11. The second system continues the melody with a quarter note D5, followed by eighth notes E5 and F#5, and a dotted quarter note G5. The guitar tablature shows fret numbers 7, 8, 7, 7, 7, 9, 7, 8, 7, 7.

D

This system contains the third and fourth systems of music. The third system continues the melody with a quarter note A5, followed by eighth notes B5 and C6, and a dotted quarter note D6. The guitar tablature shows fret numbers 10, 12, 10, 11, 9, 9, 11, 12, 10, 12, 10, 11, 11, 12. The fourth system continues the melody with a quarter note E6, followed by eighth notes F#6 and G6, and a dotted quarter note A6. The guitar tablature shows fret numbers 7, 8, 7, 7, 5, 5, 7, 9, 7, 8, 7, 7, 7, 9.

Am

This system contains the fifth and sixth systems of music. The fifth system continues the melody with a quarter note B6, followed by eighth notes C7 and D7, and a dotted quarter note E7. The guitar tablature shows fret numbers 10, 12, 10, 11, 11, 12, 10, 10, 12, 10, 11, 11, 12, 10. The sixth system continues the melody with a quarter note F#7, followed by eighth notes G7 and A7, and a dotted quarter note B7. The guitar tablature shows fret numbers 7, 8, 7, 7, 7, 9, 7, 7, 7, 8, 7, 7, 7, 9.

1. C D

2. C D

Full

10-12 10 11 11 12 10 15 15 13 13 12 14

7 8 7 7 9 7 7 9 7 10 9

[H] Bridge
E5

C5

I've got to keep run - ning the

Guitars I and II

P. M. on ⑤

D5 A5 C5 D5

course I've got to keep run - ning and win at all

P. M. on ⑤

E5 C5

costs I've got to keep go - ing be

P. M. on ⑤

[illegible][illegible]

The musical score for "The Wind" by The Beatles is presented in two systems. The first system shows the guitar part (treble clef) and the bass part (bass clef). The guitar part features a melodic line with triplets and bends, while the bass part provides a rhythmic accompaniment with specific fret numbers. The second system continues the piece, showing the guitar part with a "hold bend" instruction and the bass part with a "w/Bar" instruction. The score is annotated with various chords (A5, F5, D/F#) and fret numbers (2, 5, 9, 5, 7, 10, 9, 10, 12, 12, 10, 14, 12, 13, 15, 12, 15, 13, 15).

The musical score for "The End" by The Doors features three guitar parts. Gtr. II and Gtr. I play a melodic line with a wavy line indicating a tremolo effect. Gtr. III plays a similar melodic line. The tablature for Gtr. I and Gtr. III shows fret numbers (15, 17, 20, 14, 13) and includes a "Full" instruction for a full guitar sound. The score also includes a "D. S. to B" instruction and a "Coda" section.

ness _____ of The Long _____

P. M. (gradually lift mute)

Dis - tance Run - ner. _____

Outro

L E5 C5 D5 E5 D5

E5 C5 D5 E5 D5

G5 Eb5 F5 G5 F5

G5 Eb5 F5 G5 F5

Guitar I

Em C D Em D

7 8 7 8 10 7 10 8 7 7 8 7 9 7 7 9

Guitar II

7 9 7 9 7 8 7 9 7 7 9 7 9 7 7 9

Em C D Em D

7 8 7 8 10 7 10 8 7 8 7 8 10 7 w/Bar

7 9 7 9 7 7 8 7 9 7 9 7 9 7 8 w/Bar

Em C D Em D

10 12 10 12 10 12 10 12 10 12 10 12 11 12

8 7 8 10 7 10 8 7 9 7 9 7 7 9 w/Bar

Em C
 (Add 3rd Guitar: 2nd and 3rd times)

1., 2. D Em D 3. D

Guitar III (Guitar I)

w/Bar

8 (10-12) 7 (10) 8 (12) (10) 7 (12) (10) 8 (12) 7 (10) 8 (12) 7 (10) 9 (12) 7 (11) 9 (12) 8 (12) 7 (10) 8 (12) 10

w/Bar

7 9 7 9 7 8 7 9 7 9 7 9 7 9 7 9 7 9

Em D Em 8va - C D Em D

w/Bar

7 (12) 12 (17) 10 (15) 12 (17) 10 (14) 12 (15) 10 (14) 12 (17) 10 (15) 12 (17) 10 (15) 12 (16) 11 (14) 12 (16)

w/Bar

8 8 7 8 10 7 10 8 7 9 7 9 7 7 9

Em C D Em

loco

rit.

7 8 (10-12) 7 (10) 8 (12) (10) 7 (12) (10) 8 (12) 7 (10) 8 (12) 7 8 7 (10 12 10) 8 (12) 7 (11) 4 (9)

3

3

rit.

9 7 9 7 8 7 9 7 9 7 9 7 9 7 2

HEAVEN CAN WAIT

Words and Music by
STEVE HARRIS

A Intro

Rock ♩ = ca 190

(Bass Note: Low A on Synth)

Asus4

Guitar I: (Riff)

Gsus4

mf

Sustain behind Riff - - - -

Asus4

Guitar I

Csus4

Dsus4

Guitar II

(w/echo repeats)

mf

Guitar I: Repeat Riff (8 bars) (*Simile*)
(Riff, from this point, expressed as symbols)

Asus4

8va - - - -

Guitar II

Gsus4

Full

Full

Full

Asus4 8va - Csus4 Dsus4

Full w/Bar

Asus4 8va - 1. Gsus4

2. Csus4 Dsus4

B Esus4 Dsus4

Guitars I and II loco

Esus4 Gsus4

1. Asus4 2. Asus4 D5

1. 2. Verse
C D

1. Can't un - der - stand — what is happen - ing to me —
2. I have a lust for the earth be - low — this is - n't real — this is
3. My bod - y ting - gles I feel so strange — I feel and hell it - self is my
I feel so ti - red I

Dsus4 D

P. M. on ⑤ →

D5

Gtr. II:
P. M.

on - ly a dream — but I nev - er have felt — no I nev - er have felt — this way —
on - ly foe — 'cause I've no fear of dying — I'll go when I'm good — and read -
feel so drained — and I'm won - der - ing if — I'll ev - er be — the same —

P. M.

D5 Dsus4 D

— be - fore
— a - gain

I'm look - ing down on my
I snatch a glimpse of the
Is this in lim - bo or

P. M.

P. M. on ⑤ →

Dsus4 D

Guitar II:

bod - y be - low —
lights e - ter - nal rays — I lie a - sleep in the midst of a dream — is it
heav - en or hell? — I see a tun - nel I stand a - mazed — at
May - be I'm go - ing down there as well — I

P. M. on ⑤

D5

now could it be — the an - gel of death — has come — for me.
 all of the peo - ple stand - ing there — in front — of me.
 can't ac - cept that my soul will live — in for ev - er.

P. M. →

[D] Pre Chorus

Bb5

I can't be - lieve that real - ly my time — has come
 In - to the paths of right - ness I'll — be led —
 I feel my - self float - ing back down — to earth —

P. M.

C5

— I don't feel read - y There's so much left un - done and it's my soul and I'm
 — is this the place where the liv - ing join the - dead I wish I knew — this was
 — so could this be the the hour of my re - birth or have I died — or

P. M.

P. M.

not going to let — it get — a - way. —
 on - ly just — a night - mare. —
 will I wake — from dream - ing. —

Heav - en Can

Chorus (on D. S., repeat Chorus before Coda #2)

E D5 D/C

Guitar II: Wait _____ Heav - en Can Wait _____

Heav - en Can Wait _____ Heav - en Can

To Coda 1., 2. \oplus

G5 Dsus4 D

Wait 'til an - oth - er day. _____ Heav - en Can _____

Sustain tones W w/Bar

D. S. #1 to **C** (2nd verse) al Coda 1

\oplus CODA

F Guitar Solo #1 Em

Guitar I 8va -

Full Full Full 3 Full

Guitar II P. M. on \odot →

Sva -

wide vib.

12 14 9-14 16 15 14 15 17 15 14 15 14 17 17 (17) (17) 15

3 3 3 3 3

Full

P. M. on ⑤ →

7 7 9 7 9 7 9 7 9 7 9 7 7 5 7 7 9 7 7 5 7 (7) 7 9 7 7 5 7

Sva -

loco

16 16 4 (4) 5 4 7 4 5 7 4 5 4 7 4 6 7 4 5 4 7 4

P. M. on ⑤ →

7 7 9 7 8 (8) (3) 3 5 3 4 3 5 3 4 3 5 3 4 3 2 3

3 A5

Full Slow Release

5 7 4 5 4 7 4 5 7 5 7 8 8 (8) (8)

P. M. on ⑤ → P. M. on ⑤ →

(5) 3 5 3 4 3 5 3 4 3 5 3 4 3 5 2 (2) 6 5 0 4 0 5 0

8va - - - - -

Full

Guitar II:
continue background Riff *Simile*

Em
Guitar I 8va - - - - -

8va - - - - -

Full

8va - - - - -

8va - - - - -

Full

Sva -

wide vib.

3 3 3

Full

P. M. on ⑤

Sva -

loco

P. M. on ⑤

3 A5

Full

Slow Release

P. M. on ⑤

P. M. on ⑤

8va - - - - -

Full

TAB

7 8 7 9 7 8 9 7 8 7 9 7 8 10 7 8 10 10 10 14

Guitar II:
continue background Riff *Simile*

TAB

4 0 5 0 4 2 0 (10) 0 5 0 4 0 5 0 4 0 5 0 4 4 5 7

Em
Guitar I 8va - - - - -

TAB

(14) 15 14 17 14 15 17 14 15 14 17 14 15 17 14 15 14 16 14 15 16 11 12 11 14 11 12 14 11 12 11

8va - - - - -

Full

TAB

14 11 12 14 11 12 11 14 11 12 14 16 14 16 15 17 14 15 17 14 15 14 17 14 17 15

8va - - - - -

TAB

(15) 15 13 12 14 12 11 12 11 14 11 12 14 (14) 10 12 9 10 9 12 12 (12) 15

8va - - - - -

Full

TAB

17 14 15 14 15 14 15 14 16 14 15 14 16 14 (14) 16 14 15 17 14 15 14 17 14 17 (17) (14)

Half Time Feel (♩ = ♩)

G

E5

G5

D5

G5

E5

C5

D5

Take

my hand

I'll lead

you to the prom - ised land

Guitars I and II

loco

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

E5

G5

D5

G5

E5

C5

D5

Take

my hand

I'll give

you im - mor - tal - i - ty e -

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

A5

C5

G5

C5

A5

F5

G5

ter

nal youth

I'll take

you to the oth - er side to

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

A5

C5

G5

C5

A5

see

the truth

the path

for you is de -

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

F5

G5

D5

C5

D5

C5

ci

ded.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

Bridge
D5

C5 D5 C5 D5 C5 D5 C5

Whoa _____ whoa _____ oh _____ whoa _____

P. M. P. M. P. M. P. M. P. M. P. M. P. M. P. M. P. M.

D5 Bb5 C5 D5 C5

Whoa _____ whoa _____ oh _____ whoa _____

Guitar I

w/Bar

3

w/Bar

Guitar II

P. M. P. M. P. M. P. M. P. M. P. M. P. M. P. M.

Guitar II: Repeat 4 bar phrase (Continue *Simile*)

D5 Bb5 C5 D5 C5

Whoa _____ whoa _____ oh _____ whoa _____

Guitar I

3

w/Bar

D5 Bb5 C5 D5 C5

Whoa _____ whoa _____ oh _____ whoa _____

8va -

3

w/Bar

The musical score for "Whoa" by The Roots is presented in three staves. The top staff is for the guitar (Gtr. II) and includes the lyrics "whoa", "whoa", "oh", and "whoa". The middle staff is for the piano accompaniment, featuring a "delta" section and an "echo" section. The bottom staff shows the fret numbers for the guitar, with a key signature of one flat (Bb) and a time signature of 4/4. The score includes various musical notations such as chords (D5, Bb5, C5, D5, P.M., E5), accidentals, and dynamic markings.

Em
8va -

loco

A. H.

A. H.

1/2

(14) 14 (14) 14 12 15 14 12 15 14 12 14 12 14 10 2

Musical score for "The Rose Tree" (No. 100). The score is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#). The time signature is 3/4. The melody consists of a series of eighth and sixteenth notes, with a triplet of eighth notes in the final measure. The bass staff is provided with fret numbers in parentheses and fingerings. The piece is marked with a "3" indicating a triplet.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next three measures. The melody is written in treble clef with a key signature of one sharp (F#). It features various ornaments, including grace notes, triplets, and slurs. The bass line is written in bass clef and includes fingerings and a 'Full' marking. The lyrics 'The Rose Tree' are written below the bass line.

J Guitar Interlude

Guitar B♭
Solo

Guitar III (overdub)

C

10 9 12 9 10 10 10 9 12 9 10 10 10 9 12 9 10 15

Bb

15 14 17 14 15 15 15 14 17 14 15 15 15 14 17 14 15 15

D. S. #2 to C al Coda

Dsus4 D²

8va - loco (Gtr. I)

Full

15 14 17 14 15 15 15 14 17 14 17 15 15 14 15 17 18 15 17 10 15 18

CODA #2

Chorus

K

D5

D/C

Heav - en Can Wait _____ Heav - en Can Wait _____

F5

1. G5

Heav - en Can Wait _____ Heav - en Can Wait 'til an - oth - er day. _____

2. G5

(Col Guitar I)

Esus4

Heav - en Can Wait 'til an - oth - er day. _____

Guitars I and II:

Dsus4

Esus4

Gsus4

Asus4

M

Asus4

Gsus4

Asus4

Csus4

Dsus4

Asus4

Guitar II continues to play Riff [M]

8va -

Guitar I:

8va -

Gsus4

Asus4

8va -

Csus4

Dsus4

N. C.

Gr. I 8va - loco

D

feedback (F#)

Guitar II

STRANGER IN A STRANGE LAND

Words and Music by
ADRIAN SMITH

Rock $\text{♩} = \text{ca } 110$
Intro

Guitars I and II: (*Tacet*)
(Bass)

B Verse

D/E

1. Was man-y years a-go that I left home and came this way. I was a young man full of hopes.
 2. Night and day I scan ho-ri-zon sea and sky. My spir-it wan-ders end-
 3. One hun-dred years have gone and men a-gain they came that way to find the an-swer to the mys-

D/E

— and — dreams, — But now it seems to me that all — is lost and noth-ing gained —
 less ly Un-til the day will dawn and friends from home dis-cov-er why —
 ter y. They found this bod-y ly-ing where it fell on that day —

C

G/B

some-times things — ain't what they seem. — No brave new world — no
 hear me call-ing in time for all res-cue me to see. No Set me free —
 pre-served in time for all to see. No brave new world — no

Guitar I

Guitar II

Harm.

Harm.

C G/B Em E5 Em E5

brave new world. _____
 set me free. _____
 brave new world. _____

No
 Lost
 Lost

Harm. P.M.

I. C G/B C G/B Em E5

brave new world. no brave new world. _____

Harm. P.M.

Em E5 2., 3. C G/B C G/B To Coda #1 B5

in this place and leave no trace. _____

Harm. Full w/Bar Harm. Full P.M.

B5 C5 D5 D E5 (Edim) (F#5 G5) Chorus (Riff)

Strang - er In A Strange Land,

Guitars I and II

P.M. - - - - -

E5 (Edim) G5 E5 (Edim) (F#5 G5) E5 (Edim) G5

Land of ice and snow trapped here in this

E5 (Edim) (F#5 G5) E5 (Edim) G5 E5 (Edim) (F#5 G5) E5 (Edim) A5

pris - on - yeah! Lost and far from home.

D.S.#1 to B al Coda

C CODA #1 B5 C5 D5 E Bridge #2 A5 B5

What be came of the

(on D.S.)

P.M. - - - - -

C5 D5 E5 D/F# G5 A5

men that start - ed all are gone and their souls de - part - ed

C5 D5 E5 D/F# B5

left me here in this place so all a lone.

P.M.

C5 D5 [F] Chorus (Riff) E5 (Edim) (F#5 G5) E5 (Edim) G5

Strang-er In A Strange Land, Land of ice

E5 (Edim) (F#5 G5) E5 (Edim) G5 E5 (Edim) (F#5 G5)

and snow trapped in-side this pris-on.

E5 (Edim) To Coda #2 G5 E5 (Edim) (F#5 G5) E5 (Edim) A5 Guitar II:

Lost and far from home.

(Guitar I)

[G] Guitar solo

Guitar II: Em D

mp w/Echo (repeats)

First system of musical notation. Treble clef, key signature of one sharp (F#). Chord labels: C, D. Fingering: 3, 3, 3. Dynamics: *Full*. Tablature: 7 8 7 8, (8) 8 7 8 7 10 8, 10 8 10 8 9 7 9 7.

Second system of musical notation. Treble clef, key signature of one sharp (F#). Chord labels: Em, D. Fingering: 1½, 3, 3. Dynamics: *Full*. Tablature: 17 16, (16) 17 14 15 17 15 14 15 14 15 14.

Third system of musical notation. Treble clef, key signature of one sharp (F#). Chord label: C. Fingering: 3, 3, 3. Dynamics: *Full*. Tablature: (14) 20 20 20 19 20, (20) 20 17 19 20 19.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). Chord labels: D5, E5 (E), (G F# E). Fingering: 17, (17), 15, 15, 15 12 12. Dynamics: *f*, *Full*, *Full*. Tablature: 17, (17), 15, 15, 15 12 12.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). Chord labels: E5, D, Dsus4, D, Dsus4. Fingering: 15 12 15 12 12 15 12 14 12 14, (12) 14 12 14 14 12 14 12 12 14 12 14 14 12 10 12 12 10 12 10. Dynamics: *Full*, *Full*, *loco*. Tablature: 15 12 15 12 12 15 12 14 12 14, (12) 14 12 14 14 12 14 12 12 14 12 14 14 12 10 12 12 10 12 10.

The image shows a musical score for the song "The Highway" by The Highwaymen. The score is written for guitar and includes a standard musical staff with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The melody is composed of eighth and quarter notes, with various chords indicated above the staff: C, Csus4, C, Csus4, D, Dsus4, and D. The score also includes a guitar tablature (TAB) below the staff, which provides fret numbers for the left hand. The tablature includes a "w/Bar" section, indicating a barre. The score is marked with "hold bend" and "Full" (full bend) instructions, and a "15ma A.H." (15th fret artificial harmonic) is indicated. The score is divided into measures by vertical bar lines.

[illegible]

The musical score is written for guitar. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef. The score is divided into two systems. The first system contains the first four measures, and the second system contains the next four measures. The chords are indicated above the staff: D, Dsus4, C, and Csus4. The melodic line in the treble staff includes fingerings (1, 2, 3, 4) and accents (^). The bass staff includes fret numbers (15, 17, 20) and a 'Full' marking. The sequence of chords and fret numbers is: D (15-17), Dsus4 (17-15), C (20), Csus4 (20-19), D (15-17), Dsus4 (17-15), C (20), Csus4 (20-19).

The musical score for "The Wind" by The Beatles is presented in a single system. The guitar part is written on a treble clef staff with a key signature of one sharp (F#). The bass part is written on a bass clef staff. The guitar part includes a variety of chords and melodic lines, with some measures marked with a wavy line indicating a tremolo or a specific playing technique. The bass part provides a steady accompaniment with fret numbers indicated below the notes. The score is divided into two systems by a dashed line, with the second system starting with a double bar line and a key signature change to one sharp.

Guitar Part:

- Chords: Csus4, D, Dsus4, D, Dsus4.
- Measure 1: 8va, 3 (triplets).
- Measure 2: 3 (triplets).
- Measure 3: wavy line, 3 (triplets).
- Measure 4: 3 (triplets).
- Measure 5: 3 (triplets).
- Measure 6: 3 (triplets).
- Measure 7: 3 (triplets).
- Measure 8: 3 (triplets).
- Measure 9: 3 (triplets).
- Measure 10: 3 (triplets).
- Measure 11: 3 (triplets).
- Measure 12: 3 (triplets).
- Measure 13: 3 (triplets).
- Measure 14: 3 (triplets).
- Measure 15: 3 (triplets).
- Measure 16: 3 (triplets).
- Measure 17: 3 (triplets).
- Measure 18: 3 (triplets).
- Measure 19: 3 (triplets).
- Measure 20: 3 (triplets).
- Measure 21: 3 (triplets).
- Measure 22: 3 (triplets).
- Measure 23: 3 (triplets).
- Measure 24: 3 (triplets).
- Measure 25: 3 (triplets).
- Measure 26: 3 (triplets).
- Measure 27: 3 (triplets).
- Measure 28: 3 (triplets).
- Measure 29: 3 (triplets).
- Measure 30: 3 (triplets).
- Measure 31: 3 (triplets).
- Measure 32: 3 (triplets).
- Measure 33: 3 (triplets).
- Measure 34: 3 (triplets).
- Measure 35: 3 (triplets).
- Measure 36: 3 (triplets).
- Measure 37: 3 (triplets).
- Measure 38: 3 (triplets).
- Measure 39: 3 (triplets).
- Measure 40: 3 (triplets).
- Measure 41: 3 (triplets).
- Measure 42: 3 (triplets).
- Measure 43: 3 (triplets).
- Measure 44: 3 (triplets).
- Measure 45: 3 (triplets).
- Measure 46: 3 (triplets).
- Measure 47: 3 (triplets).
- Measure 48: 3 (triplets).
- Measure 49: 3 (triplets).
- Measure 50: 3 (triplets).
- Measure 51: 3 (triplets).
- Measure 52: 3 (triplets).
- Measure 53: 3 (triplets).
- Measure 54: 3 (triplets).
- Measure 55: 3 (triplets).
- Measure 56: 3 (triplets).
- Measure 57: 3 (triplets).
- Measure 58: 3 (triplets).
- Measure 59: 3 (triplets).
- Measure 60: 3 (triplets).
- Measure 61: 3 (triplets).
- Measure 62: 3 (triplets).
- Measure 63: 3 (triplets).
- Measure 64: 3 (triplets).
- Measure 65: 3 (triplets).
- Measure 66: 3 (triplets).
- Measure 67: 3 (triplets).
- Measure 68: 3 (triplets).
- Measure 69: 3 (triplets).
- Measure 70: 3 (triplets).
- Measure 71: 3 (triplets).
- Measure 72: 3 (triplets).
- Measure 73: 3 (triplets).
- Measure 74: 3 (triplets).
- Measure 75: 3 (triplets).
- Measure 76: 3 (triplets).
- Measure 77: 3 (triplets).
- Measure 78: 3 (triplets).
- Measure 79: 3 (triplets).
- Measure 80: 3 (triplets).
- Measure 81: 3 (triplets).
- Measure 82: 3 (triplets).
- Measure 83: 3 (triplets).
- Measure 84: 3 (triplets).
- Measure 85: 3 (triplets).
- Measure 86: 3 (triplets).
- Measure 87: 3 (triplets).
- Measure 88: 3 (triplets).
- Measure 89: 3 (triplets).
- Measure 90: 3 (triplets).
- Measure 91: 3 (triplets).
- Measure 92: 3 (triplets).
- Measure 93: 3 (triplets).
- Measure 94: 3 (triplets).
- Measure 95: 3 (triplets).
- Measure 96: 3 (triplets).
- Measure 97: 3 (triplets).
- Measure 98: 3 (triplets).
- Measure 99: 3 (triplets).
- Measure 100: 3 (triplets).
- Measure 101: 3 (triplets).
- Measure 102: 3 (triplets).
- Measure 103: 3 (triplets).
- Measure 104: 3 (triplets).
- Measure 105: 3 (triplets).
- Measure 106: 3 (triplets).
- Measure 107: 3 (triplets).
- Measure 108: 3 (triplets).
- Measure 109: 3 (triplets).
- Measure 110: 3 (triplets).
- Measure 111: 3 (triplets).
- Measure 112: 3 (triplets).
- Measure 113: 3 (triplets).
- Measure 114: 3 (triplets).
- Measure 115: 3 (triplets).
- Measure 116: 3 (triplets).
- Measure 117: 3 (triplets).
- Measure 118: 3 (triplets).
- Measure 119: 3 (triplets).
- Measure 120: 3 (triplets).
- Measure 121: 3 (triplets).
- Measure 122: 3 (triplets).
- Measure 123: 3 (triplets).
- Measure 124: 3 (triplets).
- Measure 125: 3 (triplets).
- Measure 126: 3 (triplets).
- Measure 127: 3 (triplets).
- Measure 128: 3 (triplets).
- Measure 129: 3 (triplets).
- Measure 130: 3 (triplets).
- Measure 131: 3 (triplets).
- Measure 132: 3 (triplets).
- Measure 133: 3 (triplets).
- Measure 134: 3 (triplets).
- Measure 135: 3 (triplets).
- Measure 136: 3 (triplets).
- Measure 137: 3 (triplets).
- Measure 138: 3 (triplets).
- Measure 139: 3 (triplets).
- Measure 140: 3 (triplets).
- Measure 141: 3 (triplets).
- Measure 142: 3 (triplets).
- Measure 143: 3 (triplets).
- Measure 144: 3 (triplets).
- Measure 145: 3 (triplets).
- Measure 146: 3 (triplets).
- Measure 147: 3 (triplets).
- Measure 148: 3 (triplets).
- Measure 149: 3 (triplets).
- Measure 150: 3 (triplets).
- Measure 151: 3 (triplets).
- Measure 152: 3 (triplets).
- Measure 153: 3 (triplets).
- Measure 154: 3 (triplets).
- Measure 155: 3 (triplets).
- Measure 156: 3 (triplets).
- Measure 157: 3 (triplets).
- Measure 158: 3 (triplets).
- Measure 159: 3 (triplets).
- Measure 160: 3 (triplets).
- Measure 161: 3 (triplets).
- Measure 162: 3 (triplets).
- Measure 163: 3 (triplets).
- Measure 164: 3 (triplets).
- Measure 165: 3 (triplets).
- Measure 166: 3 (triplets).
- Measure 167: 3 (triplets).
- Measure 168: 3 (triplets).
- Measure 169: 3 (triplets).
- Measure 170: 3 (triplets).
- Measure 171: 3 (triplets).
- Measure 172: 3 (triplets).
- Measure 173: 3 (triplets).
- Measure 174: 3 (triplets).
- Measure 175: 3 (triplets).
- Measure 176: 3 (triplets).
- Measure 177: 3 (triplets).
- Measure 178: 3 (triplets).
- Measure 179: 3 (triplets).
- Measure 180: 3 (triplets).
- Measure 181: 3 (triplets).
- Measure 182: 3 (triplets).
- Measure 183: 3 (triplets).
- Measure 184: 3 (triplets).
- Measure 185: 3 (triplets).
- Measure 186: 3 (triplets).
- Measure 187: 3 (triplets).
- Measure 188: 3 (triplets).
- Measure 189: 3 (triplets).
- Measure 190: 3 (triplets).
- Measure 191: 3 (triplets).
- Measure 192: 3 (triplets).
- Measure 193: 3 (triplets).
- Measure 194: 3 (triplets).
- Measure 195: 3 (triplets).
- Measure 196: 3 (triplets).
- Measure 197: 3 (triplets).
- Measure 198: 3 (triplets).
- Measure 199: 3 (triplets).
- Measure 200: 3 (triplets).
- Measure 201: 3 (triplets).
- Measure 202: 3 (triplets).
- Measure 203: 3 (triplets).
- Measure 204: 3 (triplets).
- Measure 205: 3 (triplets).
- Measure 206: 3 (triplets).
- Measure 207: 3 (triplets).
- Measure 208: 3 (triplets).
- Measure 209: 3 (triplets).
- Measure 210: 3 (triplets).
- Measure 211: 3 (triplets).
- Measure 212: 3 (triplets).
- Measure 213: 3 (triplets).
- Measure 214: 3 (triplets).
- Measure 215: 3 (triplets).
- Measure 216: 3 (triplets).
- Measure 217: 3 (triplets).
- Measure 218: 3 (triplets).
- Measure 219: 3 (triplets).
- Measure 220: 3 (triplets).
- Measure 221: 3 (triplets).
- Measure 222: 3 (triple

[illegible]

E5 (Edim) G5 E5 (Edim) (F#5 G5) E5 (Edim) G5

Land of ice _____ and snow _____ trapped in - side this

w/Bar

(15) 12 15 12 17 15 12 12 14 7 (7)

Guitar II: *simile*
(Riff)

pris - on. Lost and far _____ from home.

(7) 7 9 5 15 15 14 12

(Riff)

Strang - er In A Strange Land, _____ Lost and far _____

Full Full

14 (14) 12 12 15 12 15 12 15 15 15

from home trapped in - side this pris - on. loco

8va

Full Full Full Full Full Full

17 17 17 15 17 20 (20) 20 15

begin fade

Lost and far _____ from home.

Fade out

Full

(15) 12 15 12 14 12 12 15 14 12 14 14 8 9 9 8 7 5 (7) 7 5 9 7 (x) (x)

DEJA-VU

Words and Music by
DAVE MURRAY and STEVE HARRIS

A Slow $\text{♩} = \text{ca } 88$ (*rubato*)
Intro

Am

Fmaj7

Em

Dm

C G/B

Guitar I

 δva

πρ

F111

F111

F 11

Full

Guitar II - clean tone

mp

Fmaj7

Full

Full

Fi

Fu

Full

release

9 - -

— — — —

— — —

- - 27

— — — — —

rit.

Faster ♩ = ca 178

B Fm Db Eb

Tablature for measures 1-4:
 Measure 1: (9) 9 11 8 9 11 9 8
 Measure 2: 9 8 9 8 (8) 8 9 11 8 11 9 8
 Measure 3: 9 8 9 8 (8) 8 9 11 8 11 9 8
 Measure 4: 9

Fm Eb

1. 2.

Tablature for measures 5-8:
 Measure 5: (9) 9 11 8 9 11 9 8
 Measure 6: 9 8 9 8 (8) 8 9 11 8 11 9 8
 Measure 7: (8) 8 9 11 8 11 9 8
 Measure 8: (8) 10

§ (Repeat on D.S.)

C Fm Eb Db Eb F5

Tablature for measures 1-4:
 Measure 1: (10) 10 13 9 10 11 9 10
 Measure 2: (10) 10 13 9 10 11 9 10
 Measure 3: (10) 10 13 9 10 11 9 10
 Measure 4: 9 8 10 11 9 8 10

1. When you see fa - mil - iar ver - fa - ces tion but you don't re - mem -
 2. Ev - er had a con - ver - sa - tion that you re - a - lize

Guitars I and II

P.M. P.M.

ber you've where had they're from — Could you be wrong?
 Is - n't it strange?

Guitar II:

P.M. P.M. P.M. P.M. P.M. P.M.

Eb5

(Col. Guitar I)

When you've been par - tic -
 Have you ev - er talked.

P.M. P.M.

F5

'lar to pla - ces that and you know you've nev - er been be - fore -
 some - one and you feel you know what's com - ing next?

P.M. P.M. P.M. P.M. P.M. P.M.

Eb5

Can you be sure
 It feels pre - ar - ranged

P.M. P.M. P.M. P.M.

Eb5

Guitar II:

Chord progression: Db5, E, Eb5, F5

Lyrics: 'Cause you know this has hap pened be - fore
'Cause you know that you've heard it be - fore

Performance markings: P.M., P.M., P.M.

Chord progression: Db5, Eb5

Lyrics: And you know that this mo -
And you feel that this mo -

Performance markings: rake, Full, Full, Full

Fill: 8va

2nd time: w/Fill #2

loco

Chord progression: F5, Eb5, Db5

Lyrics: ment in time is for real.
ment in time is sur - real.

Performance markings: P.M., P.M.

Fill #2

8va

Performance markings: rake, Full, Full, Full

Eb5 Fm F
 when you feel De - ja - vu.
 when you feel De - ja - vu.

Guitar I:

P.M. P.M.

Guitar II:

P.M. P.M. P.M.

Eb Fm Db

De - ja - vu.

Guitar I:

P.M. P.M. P.M.

Guitar II:

Eb Fm F5

De - ja - vu.

Guitar I:

P.M. P.M. P.M.

Guitar II:

G Chorus

Guitar II

Feel like I've been here be - fore feel like I've been here be - fore

E♭5 F5 E♭5 F5

Guitar I

Guitar II

Feel like I've been here be - fore feel like I've been here be - fore.

E♭5 F5 D♭5 E♭5

Guitars I and II

H Harmony Guitar Interlude

Guitar I

Fm D♭ E♭

Guitar II

w/Bar

1. Fm E♭ 2. Fm E♭ To Coda (On D.S. - cue notes)

I D \flat Fm

TAB: (11) 10 11 8 10 8 10 8 | 9 8 9 11 8 11 8 9 | 8 11 9 8 9 8 10 8 | 10

TAB: (15) 13 15 12 13 12 13 15 | 13 15 13 14 16 14 16 13 | 16 14 13 15 13 15 13 12 | 13

J D \flat 5 E \flat 5

Guitar II:

Guitar I:

TAB: 8 8 8 8 8 8 | 8 8 8 8 8 8 | 8 8 8 8 8 8 | 8 8 8 8 8 8 | 8 8 8 8 8 8

F5 A \flat 5

TAB: 18 18 18 18 18 18 | 18 18 18 18 13 18 | 18 18 18 18 18 18 | 18 18 18 18 13 18

D \flat 5 E \flat 5

TAB: 8 8 8 8 8 8 | 8 8 8 8 8 8 | 8 8 8 8 8 8 | 8 8 8 8 8 8

F5 E \flat 5 F5 A \flat 5 F5 E \flat 5 F5 A \flat 5

TAB: 10 10 10 10 10 10 | 10 10 10 10 10 10 | 10 10 10 10 10 10 | 10 10 10 10 10 10

K Db

The first system of guitar notation consists of two staves and a tablature line. The top staff is in treble clef with a key signature of three flats (Bb, Eb, Ab). The bottom staff is in bass clef. The tablature line is labeled 'T' and 'B' and contains the following fret numbers: 9 8 8 10 (10) 9 8 9 8 10 9 8 8 10 (10) 9 8 9 8 10.

The second system of guitar notation consists of two staves and a tablature line. The top staff is in treble clef with a key signature of three flats (Bb, Eb, Ab). The bottom staff is in bass clef. The tablature line is labeled 'T' and 'B' and contains the following fret numbers: 9 8 8 10 (10) 9 8 9 8 10 9 8 8 10 (10) 9 8 9 8 10.

Db

The third system of guitar notation consists of two staves and a tablature line. The top staff is in treble clef with a key signature of three flats (Bb, Eb, Ab). The bottom staff is in bass clef. The tablature line is labeled 'T' and 'B' and contains the following fret numbers: 13 11 12 13 (13) 13 11 13 11 12 13 11 12 13 (13) 13 11 13 11 12.

Fm

Two guitar parts for an Fm chord. The top part has a treble clef and a key signature of three flats. The bottom part has a bass clef. The notation includes a treble staff with a melodic line and a bass staff with a fretboard diagram. The fretboard diagram shows the following fret numbers: 9 8 8 10 (10) 9 8 9 8 8 9 8 8 10.

Guitar I
D \flat

Guitar I part for a D \flat chord. The notation includes a treble staff with a melodic line and a bass staff with a fretboard diagram. The fretboard diagram shows the following fret numbers: (10) 9 8 9 8 8 9 8 8 10 (10) 9 8 9 8 8.

Guitars II and III

Guitars II and III part. The notation includes a treble staff with a melodic line and a bass staff with a fretboard diagram. The fretboard diagram shows the following fret numbers: (13) 13 11 13 11 12 13 11 12 13 (13) 13 11 13 11 12.

Fm

Two guitar parts for an Fm chord. The top part has a treble clef and a key signature of three flats. The bottom part has a bass clef. The notation includes a treble staff with a melodic line and a bass staff with a fretboard diagram. The fretboard diagram shows the following fret numbers: 8 8 8 10 (10) 9 8 9 8 8 9 8 8 10.

D.S. to C al Coda

First system of musical notation. The treble clef staff contains a melody in G minor. The bass clef staff contains a bass line with fret numbers: (10) 9 8 9 8 8 | 9 8 8 10 | (10) 9 8 9 8 10.

⊕ CODA

Second system of musical notation, marked CODA. The treble clef staff contains a melody with accents. The bass clef staff contains a bass line with fret numbers and chord markings: Fm, Eb, Db. The bass line is: (10) 10 13 9 10 11 9 10 | (10) 10 13 9 10 11 9 10 | (10) 10 13 9 10 11 9.

Third system of musical notation, showing two endings. The treble clef staff contains a melody with accents. The bass clef staff contains a bass line with fret numbers. The first ending leads to a repeat, and the second ending leads to a final cadence. The bass line for the first ending is: 9 8 10 11 9 8 10. The bass line for the second ending is: 9 8 10 11 9 8 10 (18).

ALEXANDER THE GREAT (356-323 B.C.)

Words and Music by
STEVE HARRIS

Free Time

Slow ♩ = ca 55

A Intro

Em
Clean Tone

8va -

Wind Sounds *mp*

Guitar I

Spoken:
"My son, ask for thyself
another kingdom, for that
which I leave is too small
for thee." (King Phillip of
Macedonia 339 B. C.)

Wind Sounds *mp*

Guitar II

Clean Tone

Sustain Notes

8va -

D

(2nd time:)

Full

(2nd time:)

B Slightly Faster ♩ = 57

loco

Em7 Harm.

mf w/Bar

Harm.

14 14 12 14 12 11 12 14 12 11

9 12 12

6 6 6

0 2 3 2 3 2 3 2 3 2 0 2 3 2 3 2 3 2 3 2

7 9 9 7 8 10 8 7 7 9 10 9 7 8 10 8 7 7

Distortion

mf

Harm.

w/Bar

Cmaj7 3 Harm.

w/Bar

Em7 Harm.

w/Bar

Harm.

12 12 12 14

quick arpeggio strum

Full

7 9 9 7 8 10 8 7 7 9 10 9 7 8 10 8 7 7

Em7 Harm.

w/Bar

Harm.

Harm.

w/Bar

Cmaj7 3 Harm.

Harm.

Em7 Harm.

Harm.

12 12 12 14

Full

(7) 9 9 7 8 10 8 7 7 9 10 9 7 8 10 8 7 7 9

D Verse E5

C5

C5

174

B5 (w/Guitar II) E5

an - der. — At the age of nine - teen he be - came the Mac - e - don king and
 an - dri - a. By the Ti - gris riv - er he met King Da - ri - us a - gain and

P. M.

C5 B5 (w/Guitar II) E5

swore to free all of As - ia Mi - nor — By the Ae - gean Sea in three three
 crushed him a - gain in the bat - tle of Ar - bel - a En - ter - ing Bab - y - lon and Su - sa.

P. M. P. M.

C5

four — B. C. he ut - ter - ly beat the arm - ies of
 treas - ures he found Per - se - pol - is the the cap - i - tal of

P. M. w/Bar

Chorus

B5 A G F# E E5 D5 A5

Per - sia. — Al - ex - an - der The Great his name struck fear in - to
 Per - sia. — Al - ex - an - der The Great his name struck fear in - to
 Al - ex - an - der The Great his name struck fear in - to

C5 D5 E5 D5 A5

To Coda

hearts of men Al - ex - an - der The Great be - came a leg - end 'mongst
 hearts of men Al - ex - an - der The Great be - came a god a - mongst
 hearts of men Al - ex - an - der The Great he

[F] Interlude

C5 D5

mor - tal men. mor - tal men.

Guitar I

Guitar II

Em C B Am

The image shows a musical score for the hymn "The King of Kings". It consists of three systems of staves. The first system has a vocal melody on a treble clef staff and a guitar accompaniment on a bass clef staff. The second system continues the vocal melody and guitar accompaniment. The third system shows the vocal melody on a treble clef staff and the guitar accompaniment on a bass clef staff. The guitar part includes a G chord diagram at the bottom left. The score is written in G major, with a key signature of one sharp (F#). The tempo is marked "Moderato". The lyrics "The King of Kings" are written below the vocal melody.

Guitars I & II (B)

The musical score for "The Wind" by The Beatles is presented in two staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. The melody consists of eighth and sixteenth notes, with some measures containing triplets. The bottom staff is a bass clef with a key signature of three sharps and a 7/8 time signature. The bass line consists of eighth and sixteenth notes, with some measures containing triplets. The score is divided into three measures, each with a repeat sign at the beginning and end.

Add Guitar III (Guitars I and II continue pattern (*simile*))

Clean Tone

2 2 2-2 2-2 2 2 2 4 4 6 4 (4) 7 4 6 4 6 4 5 7 5 4 4 6 4

The musical score for the guitar solo is presented on two staves. The top staff is a standard musical staff with a treble clef and a key signature of one sharp (F#). It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The bottom staff is a guitar tablature staff, labeled 'TAB' on the left. It uses numbers 1 through 7 to represent fret positions on the strings. The tablature includes bends, indicated by a 'b' and a wavy line, and a double bar line with a repeat sign. The score is divided into two measures by a double bar line. The first measure contains the main melodic line, and the second measure contains a variation of the melody. The key signature and time signature are consistent throughout the piece.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, which end with a repeat sign. The second system contains the next two measures, which also end with a repeat sign. The melody is written in treble clef with a key signature of one sharp (F#). The accompaniment is written in bass clef and consists of a simple harmonic line. The lyrics 'The Rose Tree' are written below the first measure of the first system.

----- 7) %

C# (Figure)

TAB (5) 4 7 5 7 5 4 4 5 7 9 9 9 7 6 7 6 9 6 9 9 7 6 7 6 6 6

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next two measures of the melody and the second measure of the bass line. The melody is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It features a series of eighth and sixteenth notes, with some measures containing slurs and ties. The bass line is written in bass clef and uses a simplified notation system with numbers 6, 9, 7, and 6, indicating fingerings or positions. The second system includes a 'D# (Figure)' annotation above the melody, which is a short melodic phrase. The bass line in the second system includes a wavy line indicating a sustained or tremolo effect.

The musical score for "N. C. Guitars I and II" is presented in two staves. The top staff uses a treble clef and a key signature of three sharps (F#, C#, G#). It features a melodic line with various note values, including eighth and sixteenth notes, and rests. The bottom staff uses a bass clef and a key signature of one sharp (F#). It contains a bass line with notes and rests, as well as a series of fret numbers (9, 11, 8, 11, 9, 11, 11) written below the staff. The score is divided into measures by vertical bar lines. The title "N. C. Guitars I and II:" is written above the top staff. The piece concludes with a double bar line and a repeat sign.

Broader

II (Conducted)

Em B5 Em B5

I (♩ = ♪) (♩. = ca 110)
Am
(Rhythm Figure)

The musical score is for a piece titled 'I' (Rhythm Figure) in A minor, 12/8 time. The tempo is marked as ♩. = ca 110. The score consists of two staves. The upper staff is in treble clef and contains a continuous eighth-note melody. The lower staff is in bass clef and contains a continuous eighth-note accompaniment. The melody is a sequence of eighth notes, and the accompaniment is a sequence of eighth notes. The piece is 12 measures long, with a repeat sign at the end.

Guitars I and II: *Am* *C* *G*

Guitar III (Distortion)

w/Bar

5 7 4 5 7 5 4 5 7 4 5 7 5 6 5 7 8 (8) 8 10 6 6 5 7 5 4 7 5 3 5 5 3 5

B5 *F* *Am*

Harmony Guitars (III and IV)

Guitars I and II: continue Rhythm Fig.

dive w/Bar w/Bar w/Bar

(2nd time: dive)

3 3 5 3 3 5 7 4 5 7 5 4 7

Guitar IV:

P.M.

5 7 5 6 5 7 5

C *G* *Bb* *F* Solo: Full

w/Bar

5 7 5 6 5 7 8 8 8 10 6 6 5 7 5 4 7 5 3 5 5 3 5 3 3 3 5 3 3

5 6 8 5 8 8 8 10 5 5 8 8 5 7 5 4 3 3 2 3 3 3 3 4 3 2

J Guitar Solo

Am (Guitars I and II: Rhy. Fig.) *C* *15ma A.H.*

Guitar III

Full hold bend Full Full Full Full A.H. 3

(7) 15 7 (7) 5 7 5 8 5 8 5 7 5 5 8 5 8 7 5 7 5

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. The melody in the treble staff includes several measures with notes beamed together, some marked with a '3' for triplets, and others with a 'Full' marking. Chord symbols D5, C5, D5, and E5 are placed above the treble staff. The bass staff contains a series of numbers (4, 5, 7, 5, 5, 7, 5, 4, 5, 4, 7, 5, 7, 5, 4, 2, 7, 4, 5, 4, 7, 4, 5, 4, 5) which likely represent fingerings or a simplified harmonic structure. The score is divided into measures by vertical bar lines, and there are wavy lines indicating rests or specific musical effects.

Musical score for guitar, showing a melody line and a tablature line. The melody line includes chords D5, C5, D5, and E5, and features a trill. The tablature line shows fret numbers 9, 11, 12, 13, 14, 15, 17, and includes a trill instruction.

The musical score for 'The Rose Tree' is presented on two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It begins with a tempo marking of 'Allegretto' and a time signature of 3/4. The melody is written with eighth and sixteenth notes, featuring several triplets and slurs. The lower staff is in bass clef and contains the bass line, which includes fingerings (e.g., 17, 20, 19, 17, 20) and dynamic markings such as 'Full' and 'p'. The piece concludes with a double bar line and a repeat sign.

(♩ = ♩)

[K] Verse

Guitar I: E5 D5 E5

A Phry-gian king had bound a char-i - ot yoke and Al - ex - an - der cut the "Gord - ian Knot"

Guitar II

P. M.

P. M.

D5 B5 C5 D5

and leg - end said that who un - tied the knot he would be - come the mas - ter of A - sia

P. M.

P. M.

E5 D5 E5

He - lon - ism he spread far and wide the Mac - e - do - nian learn - ed mind

P. M.

P. M.

D5 B5 C5 D5

their cul - ture was a west - ern way of life he paved the way for Chris - ti - an - i - ty.

P. M.

P. M.

E5 G5 D5 E5 G5 D5 E5 D5

March - ing on march - ing on the bat - tle wear - y march - ing side by side

P. M.

P. M.

12 10 7 8 8 12 7

E5 D5 B5 C5 D5

Al - ex - an - der's ar - my line by line they would - n't fol - low him to In - di - a tired of the com - bat, pain and the glo - ry.

P. M. P. M. P. M.

This system contains the first two staves of music. The top staff is for guitar, with a treble clef and a key signature of one sharp (F#). It features a series of eighth-note chords: E5, D5, B5, C5, and D5. The bottom staff is for piano, with a treble clef and a key signature of one sharp. It contains a melody of eighth notes. Below the piano staff is a bass line with a treble clef and a key signature of one sharp, consisting of a series of eighth notes. The lyrics "Al - ex - an - der's ar - my line by line they would - n't fol - low him to In - di - a tired of the com - bat, pain and the glo - ry." are written below the piano staff. The piano part has three "P. M." markings. The bass line has a "CODA" marking at the beginning.

CODA A5 C5 D5

died of fev - er in Bab - y - lon.

Outro E5

(2nd time: vocal out)

This system contains the third and fourth staves of music. The top staff is for guitar, with a treble clef and a key signature of one sharp. It features a series of eighth-note chords: A5, C5, and D5. The bottom staff is for piano, with a treble clef and a key signature of one sharp. It contains a melody of eighth notes. Below the piano staff is a bass line with a treble clef and a key signature of one sharp, consisting of a series of eighth notes. The lyrics "died of fev - er in Bab - y - lon." are written below the piano staff. The piano part has a "CODA" marking at the beginning. The bass line has an "Outro" marking at the beginning. The system ends with a "(2nd time: vocal out)" marking.

C5 1. E5 D C B

w/Bar (pull sharp) Full w/Bar

This system contains the fifth and sixth staves of music. The top staff is for guitar, with a treble clef and a key signature of one sharp. It features a series of eighth-note chords: C5, E5, D, C, and B. The bottom staff is for piano, with a treble clef and a key signature of one sharp. It contains a melody of eighth notes. Below the piano staff is a bass line with a treble clef and a key signature of one sharp, consisting of a series of eighth notes. The lyrics "w/Bar (pull sharp) Full w/Bar" are written below the piano staff. The piano part has a "Full" marking at the beginning. The bass line has a "w/Bar" marking at the beginning.

2. Guitar I: E5 (B)

rit. - - - - -

Guitar II

rit. - - - - -

This system contains the seventh and eighth staves of music. The top staff is for Guitar I, with a treble clef and a key signature of one sharp. It features a series of eighth-note chords: E5 and B. The bottom staff is for Guitar II, with a treble clef and a key signature of one sharp. It contains a melody of eighth notes. Below the guitar II staff is a bass line with a treble clef and a key signature of one sharp, consisting of a series of eighth notes. The lyrics "rit. - - - - -" are written below the guitar II staff. The guitar I part has a "rit." marking at the beginning. The guitar II part has a "rit." marking at the beginning.

AEROSMITH —**GREATEST HITS** 00692015\$17.95**PUMP** 00660133\$17.95**BAD ENGLISH — BAD ENGLISH**

00660146\$17.95

BADLANDS — BADLANDS

00660051\$16.95

BEATLES — COLLECTION

00660140\$14.95

THE BEST OF GEORGE BENSON

00699041\$14.95

CHUCK BERRY — COLLECTION

00692385\$14.95

BLACK SABBATH — WE SOLD OUR**SOUL FOR ROCK 'N' ROLL**

00692200\$16.95

BONHAM — DISREGARD OF**TIMEKEEPING**

00660181\$14.95

BRITNY FOX

00692652\$16.95

BURNING TREE — BURNING TREE

00660154\$17.95

CINDERELLA**LONG COLD WINTER**

00692376\$17.95

NIGHT SONGS 00692375\$17.95**ERIC CLAPTON****THE BEST OF ERIC CLAPTON**

00692391\$17.95

CROSSROADS VOL. 1

00692392\$17.95

CROSSROADS VOL. 2

00692393\$19.95

CROSSROADS VOL. 3

00692394\$19.95

JOURNEYMAN 00660139\$17.95**ALICE COOPER — TRASH**

00660127\$17.95

THE CULT — SONIC TEMPLE

00660055\$16.95

DANGER DANGER — DANGER DANGER

00660193\$17.95

DEF LEPPARD**HIGH 'N' DRY/PYROMANIA**

00692440\$17.95

HYSTERIA 00692430\$17.95**ALEX DEGRASSI — COLLECTION**

00660186\$16.95

BRUCE DICKINSON — TATOOED**MILLIONAIRE**

00660189\$17.95

DIO — LOCK UP THE WOLVES

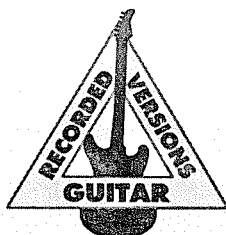
00660175\$17.95

WILLIE DIXON — COLLECTION

00660178\$19.95

LITA FORD — STILETTO

00660184\$17.95



Recorded Versions are terrific note-for-note guitar transcriptions of the hottest and biggest names in music — today and yesterday. Each Recorded Versions book is accurately transcribed into standard notation and tablature so you can play the music of these artists exactly as they recorded it! Note-for-note, the hottest guitar product you can buy!

JIMI HENDRIX**ARE YOU EXPERIENCED?**

00692930\$19.95

AXIS: BOLD AS LOVE

00692931\$19.95

ELECTRIC LADYLAND

00692932\$24.95

RADIO ONE 00660099\$19.95**RED HOUSE - VARIATIONS ON A****THEME** 00660024\$17.95**BUDDY HOLLY**

00660029\$16.95

JOHN LEE HOOKER**A BLUES LEGEND** 00660169\$16.95**THE HEALER** 00660200\$17.95**IRON MAIDEN****IRON MAIDEN** 00693095\$19.95**POWERSLAVE/SOMEWHERE IN****TIME** 00693096\$17.95**SEVENTH SON OF A SEVENTH****SON** 00693097\$17.95**ERIC JOHNSON GUITAR BOOK**

00660147\$17.95

JUDAS PRIEST**METAL CUTS** 00693186\$17.95**RAM IT DOWN** 00693187\$17.95**VINTAGE HITS** 00693185\$17.95**B.B. KING**

00660050\$17.95

KIX — BLOW MY FUSE

00660068\$17.95

GEORGE LYNCH — THE LYNCH MOB

00660199\$17.95

LYNYRD SKYNYRD

00693412\$17.95

YNGWIE MALMSTEEN**ECLIPSE** 00660174\$17.95**MARCHING OUT** 00694756\$17.95**ODYSSEY** 00660001\$17.95**RISEING FORCE** 00694755\$17.95**TRILOGY** 00694757\$17.95**METAL MADNESS**

00692880\$17.95

VINNIE MOORE — TIME ODYSSEY

00693495\$17.95

NEVADA BEACH

00660183\$17.95

NIGHT RANGER — 7 WISHES

00693632\$14.95

PINK FLOYD — EARLY CLASSICS

00693800\$17.95

POISON**FLESH AND BLOOD** 00660188\$17.95**LOOK WHAT THE CAT DRAGGED****IN** 00693865\$14.95**OPEN UP & SAY...AAH!**

00693866\$17.95

THE BEST OF THE POLICE

00693864\$14.95

ELVIS PRESLEY

00692535\$14.95

RATT**DANCING UNDERCOVER**

00693912\$17.95

INVASION OF YOUR PRIVACY

00693910\$14.95

OUT OF THE CELLAR

00693911\$17.95

REACH FOR THE SKY

00693913\$17.95

RIVERDOGS

00660179\$17.95

ROBBIE ROBERTSON

00660060\$17.95

ROCK SUPERSTARS

00693474\$17.95

STRYPER — IN GOD WE TRUST

00694180\$16.95

TESTAMENT — PRACTICE WHAT YOU**PREACH**

00660084\$17.95

U2**THE BEST OF U2** 00694410\$17.95**THE JOSHUA TREE** 00694411\$17.95**STEVE VAI — PASSION AND WARFARE**

00660137\$17.95

STEVIE RAY VAUGHAN**IN STEP** 00660136\$17.95**LIGHTNIN' BLUES 1983-1987**

00660058\$19.95

W.A.S.P. — THE HEADLESS CHILDREN

00660054\$17.95

THE FRANK ZAPPA GUITAR BOOK

00704325\$19.95

Prices subject to change without notice.

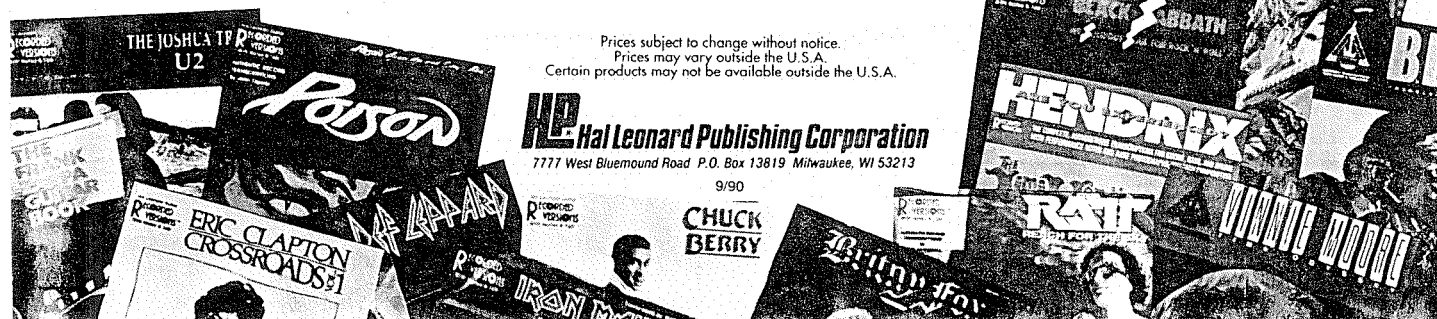
Prices may vary outside the U.S.A.

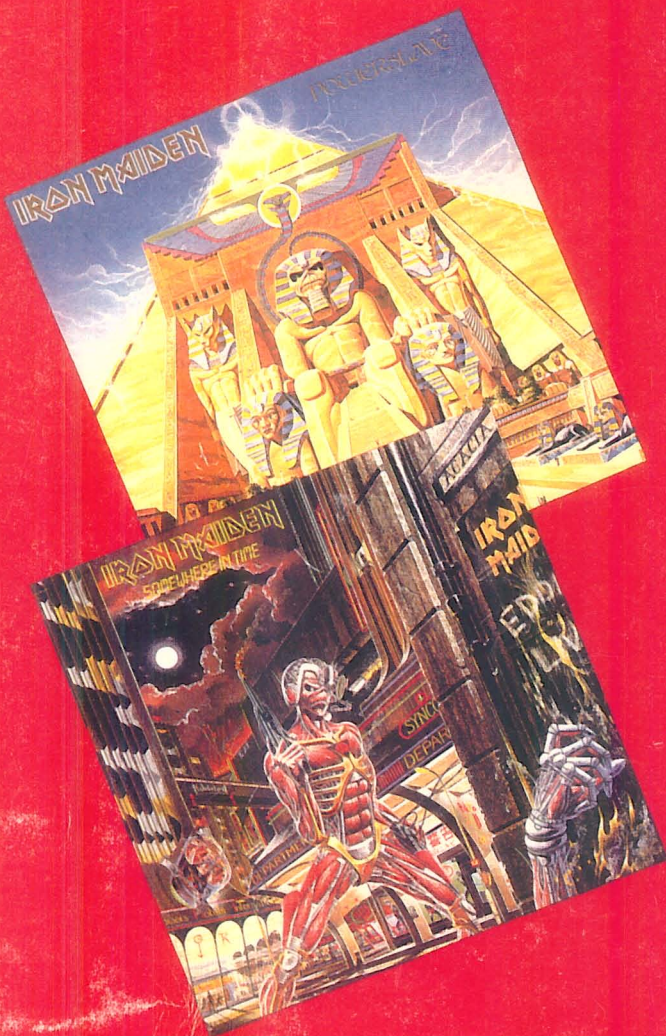
Certain products may not be available outside the U.S.A.

**Hal Leonard Publishing Corporation**

777 West Bluemound Road P.O. Box 13819 Milwaukee, WI 53213

9/90

CHUCK BERRY



Contains every song from these
Iron Maiden albums:

Powerslave
Aces High
2 Minutes To Midnight
Losfer Words (Big 'Orra)
Flash of the Blade
The Duellists
Back In The Village
Powerslave
Rime of the Ancient Mariner

Somewhere In Time
Caught Somewhere In Time
Wasted Years
Sea of Madness
Heaven Can Wait
The Loneliness of the Long Distance Runner
Stranger In A Strange Land
Deja-vu
Alexander the Great

HL00693096

ISBN 0-88188-777-3



HL Hall Leonard Publishing Corporation



U.S. \$10.95